THE ART OF **BASIC**

DRAWING

SIMPLE STEP-BY-STEP TECHNIQUES FOR DRAWING A VARIETY OF SUBJECTS IN GRAPHITE PENCIL

THE ART OF **BASIC**

DRAWING

Walter Foster

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Michael Butkus
Walter T. Foster
William F. Powell
Mia Tavonatti

CONTENTS

GETTING STARTED 6
Tools & Materials 8
Basic Pencil Techniques 10
Practicing Lines 12
Perspective 16
Warming Up 20
Sketching 22
Learning to See 24
Beginning with Basic Shapes 26
Developing Form 28

STILL LIFE 30
Fruit & Nuts 32
Strawberries 34
Pineapple 35
Pinecone 36
Candlelight 38
Still Life Composition 40
Reflections & Lace 44
Bottle & Bread 46

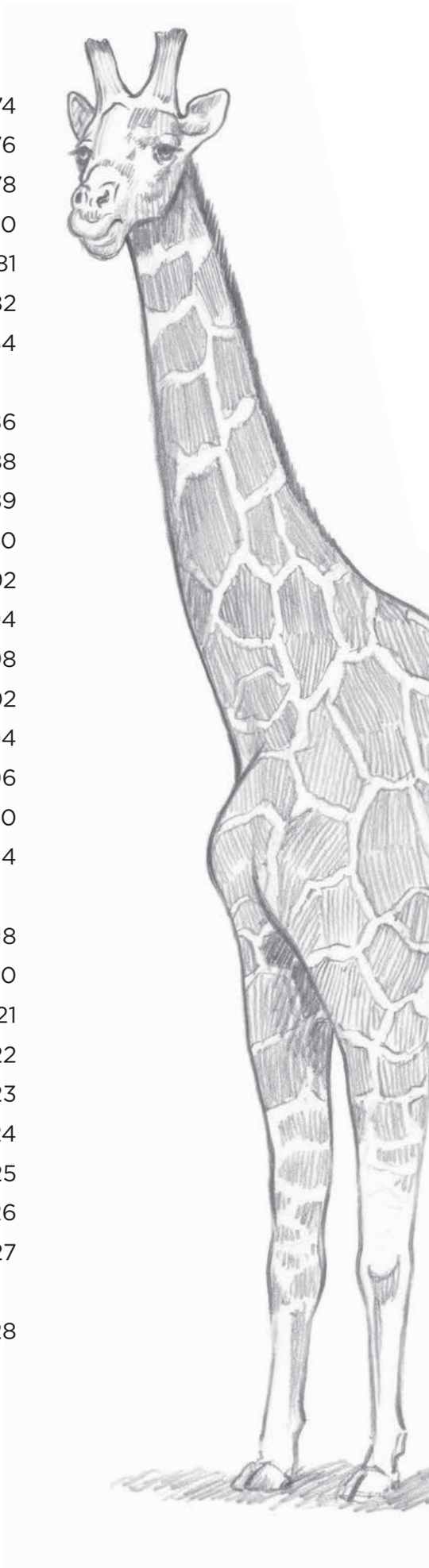
ANIMALS 50
Drawing Animals 52
Drawing at the Zoo 56
Flamingo 58
Elephant 60
Kangaroo 62
Toucan 64
Tortoise 66
Rattlesnake 68
Giant Panda 70
Giraffe 72

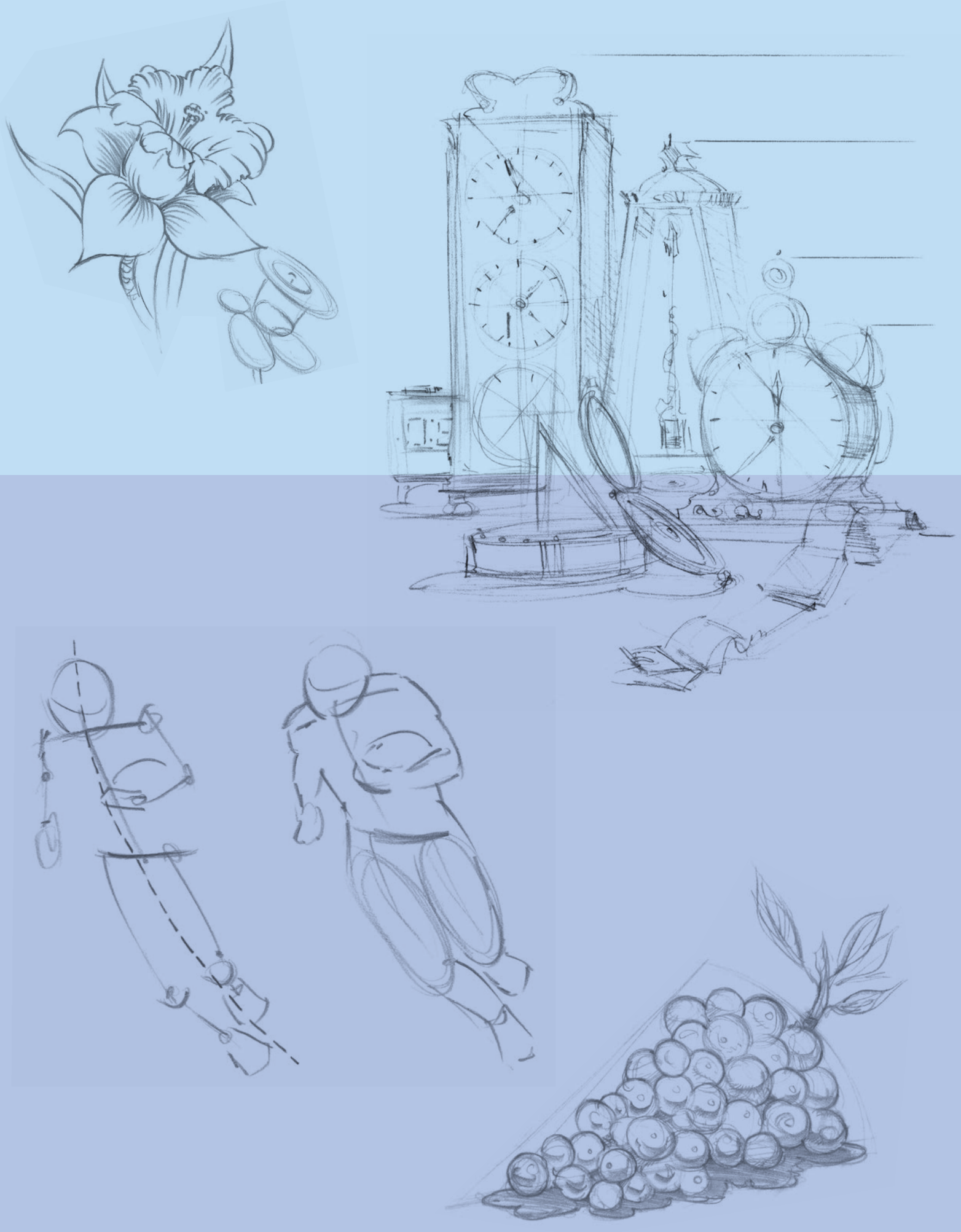
Horse Portrait 74
Pony 76
Siberian Husky Puppy 78
English Bulldog 80
Miniature Schnauzer 81
Persian Cat 82
Tabby Cat 84

LANDSCAPES 86
Landscape Composition 88
Perspective Tips 89
Clouds 90
Rocks 92
Tree Shapes 94
Structures 98
Mountains 102
Deserts 104
Creek with Rocks 106
Sycamore Lane 110
Half Dome, Yosemite 114

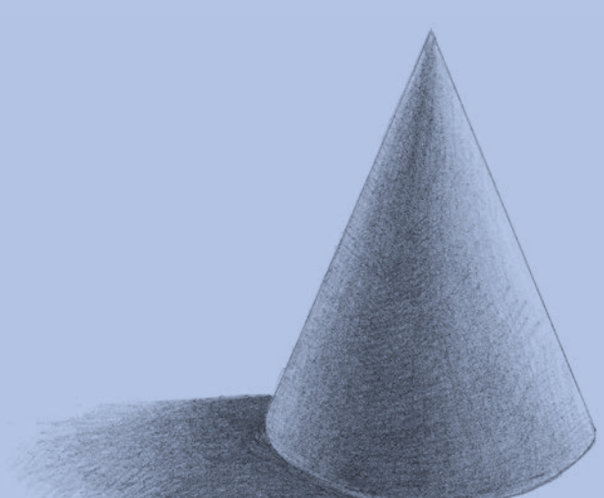
PEOPLE 118
Adult Head 120
Head Positions 121
Eyes 122
Noses & Ears 123
Woman in Profile 124
Man in Profile 125
Girl in Profile 126
Boy in Profile 127

About the Authors 128





GETTING STARTED



TOOLS & MATERIALS

Drawing Paper
Drawing paper is available in a range of surface textures (called "tooth"), including smooth grain (plate finish and hot-pressed), medium grain (cold-pressed), and rough to very rough. Cold-pressed paper is the most versatile and is great for a variety of drawing techniques. For finished works of art, using single sheets of drawing paper is best.

Sketch Pads Sketch pads come in many shapes and sizes. Although most are not designed for finished artwork, they are useful for working out your ideas.

Erasers There are several types of art erasers. Plastic erasers are useful for removing hard pencil marks and large areas. Kneaded erasers (a must) can be molded into different shapes and used to dab at an area, gently lifting tone from the paper.

Tortillons These paper blending "stumps" can be used to blend and soften small areas when your finger or a cloth is too large. You also can use the sides to blend large areas quickly. Once the tortillons become dirty, simply rub them on a cloth, and they're ready to go again.

DRAWING IMPLEMENTS

Drawing pencils contain a graphite center. They are categorized by hardness, or grade, from very soft (9B) to very hard (9H). A good starter set includes a 6B, 4B, 2B, HB, B, 2H, 4H, and 6H. The chart below shows a variety of drawing tools and the kinds of strokes you can achieve with each one.

HB sharp point

HB An HB with a sharp point produces crisp lines and offers good control. A round point produces slightly thicker lines and is useful for shading small areas.

HB round point

Flat For wider strokes, use a 4B with a flat point. A large, flat sketch pencil is great for shading bigger areas.

4B flat point

Charcoal 4B charcoal is soft and produces dark marks. Natural charcoal vines are even softer and leave a crumblier residue on the paper. White charcoal pencils are useful for blending and lightening areas.

Flat sketching

Conté Crayon or Pencil Conté crayon is made from very fine Kaolin clay and is available in a wide range of colors. Because it's water-soluble, it can be blended with a wet brush or cloth.

4B charcoal

Vine charcoal

White charcoal

Conté crayon

Conté pencil

Sharpening Your Pencils

A Utility Knife Use this tool to form a variety of points (chiseled, blunt, or flat). Hold the knife at a slight angle to the pencil shaft, and always sharpen away from you, taking off a little wood and graphite at a time.

A Sandpaper Block This tool will quickly hone the lead into any shape you wish. The finer the grit of the paper, the more controllable the point. Roll the pencil in your fingers when sharpening to keep its shape even.

BASIC PENCIL TECHNIQUES

You can create an incredible variety of effects with a pencil. By using various hand positions and shading techniques, you can produce a world of different stroke shapes, lengths, widths, and weights.

Hatching This basic method of shading involves filling an area with a series of parallel strokes. The closer the strokes, the darker the tone will be.

Crosshatching For darker shading, place layers of parallel strokes on top of one another at varying angles. Again, make darker values by placing the strokes closer together.

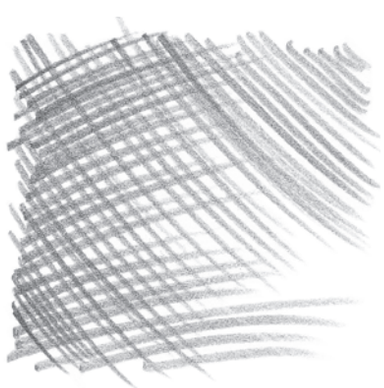
Shading Darkly By applying heavy pressure to the pencil, you can create dark linear areas of shading.

Gradating To create gradated values (from dark to light), apply heavy pressure with the side of your pencil, gradually lightening the pressure as you stroke.

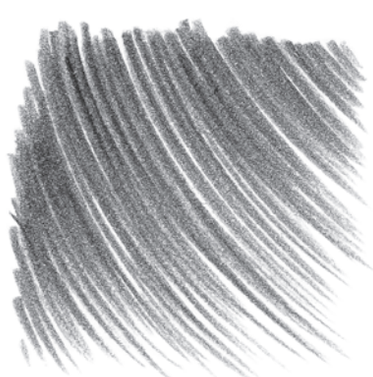
Blending To smooth out the transitions between strokes, gently rub the lines with a blending tool or tissue.

Shading with Texture For a mottled texture, use the side of the pencil tip to apply small uneven strokes.

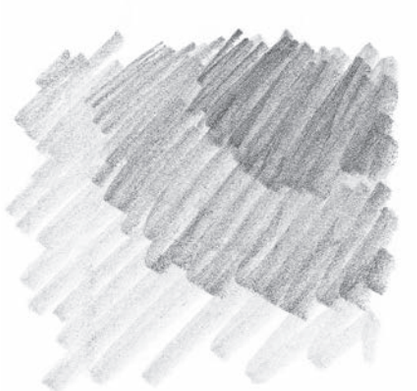
Hatching



Crosshatching

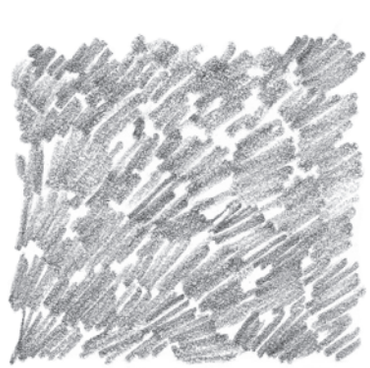


Shading Darkly



Gradating

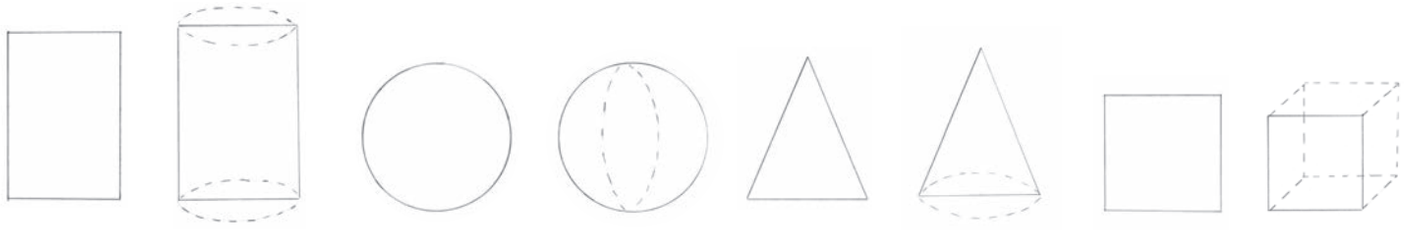
Blending



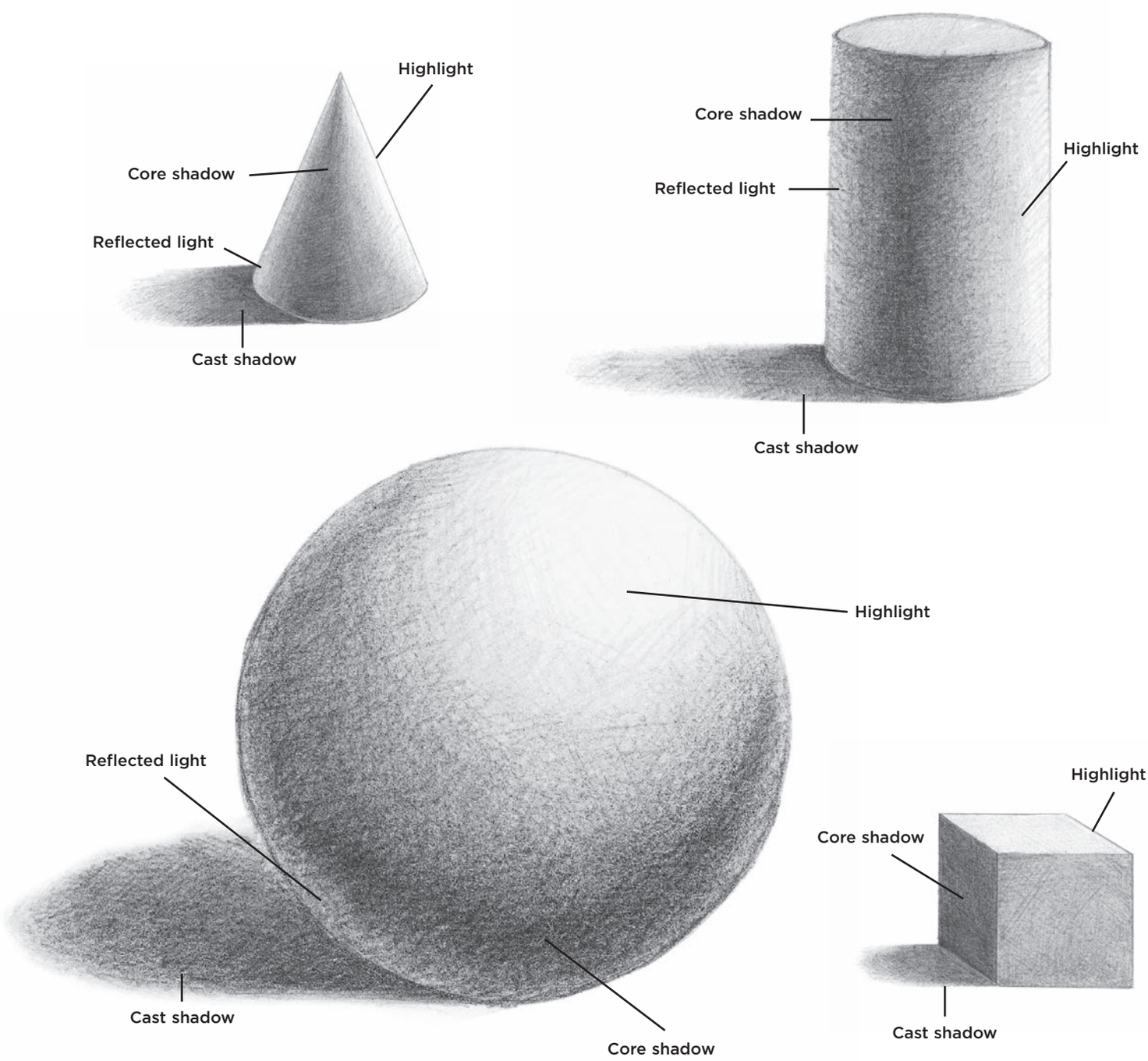
Shading with Texture

CREATING FORM

The first step when creating an object is to establish a line drawing to delineate the flat area that the object takes up. This is known as the "shape" of the object.

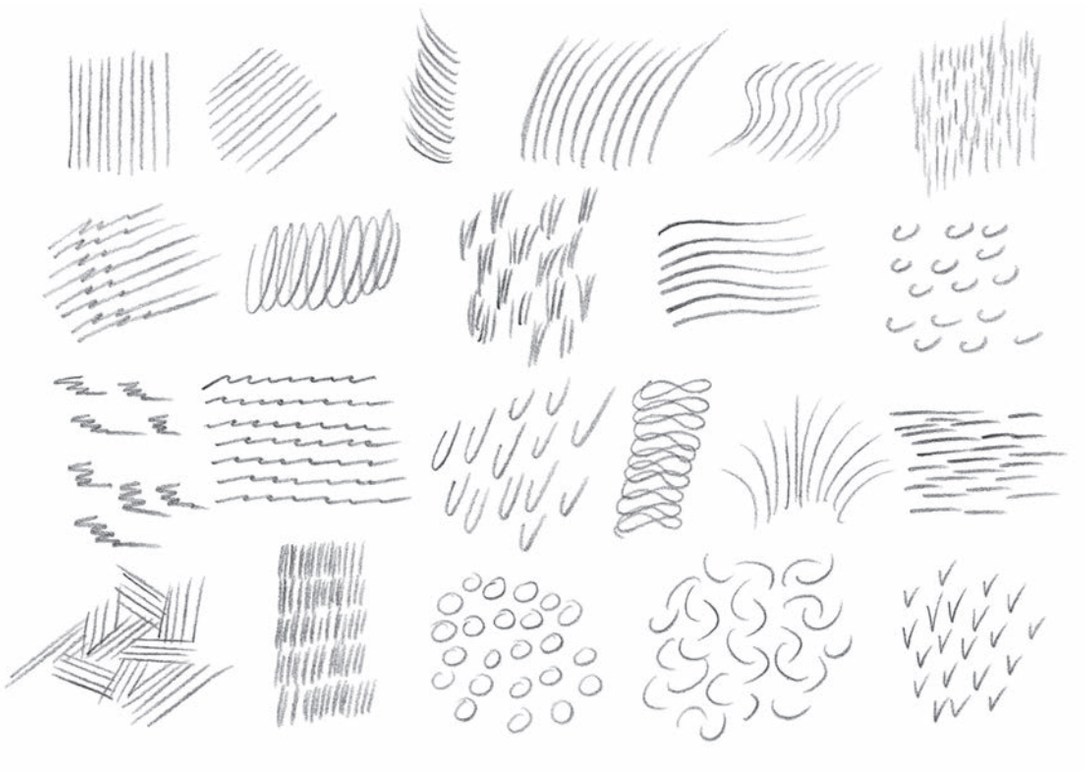


A shape can be further defined by showing how light hits the object to create highlights and shadows. First note from which direction the source of light is coming. In these examples, the light source is beaming from the upper right.

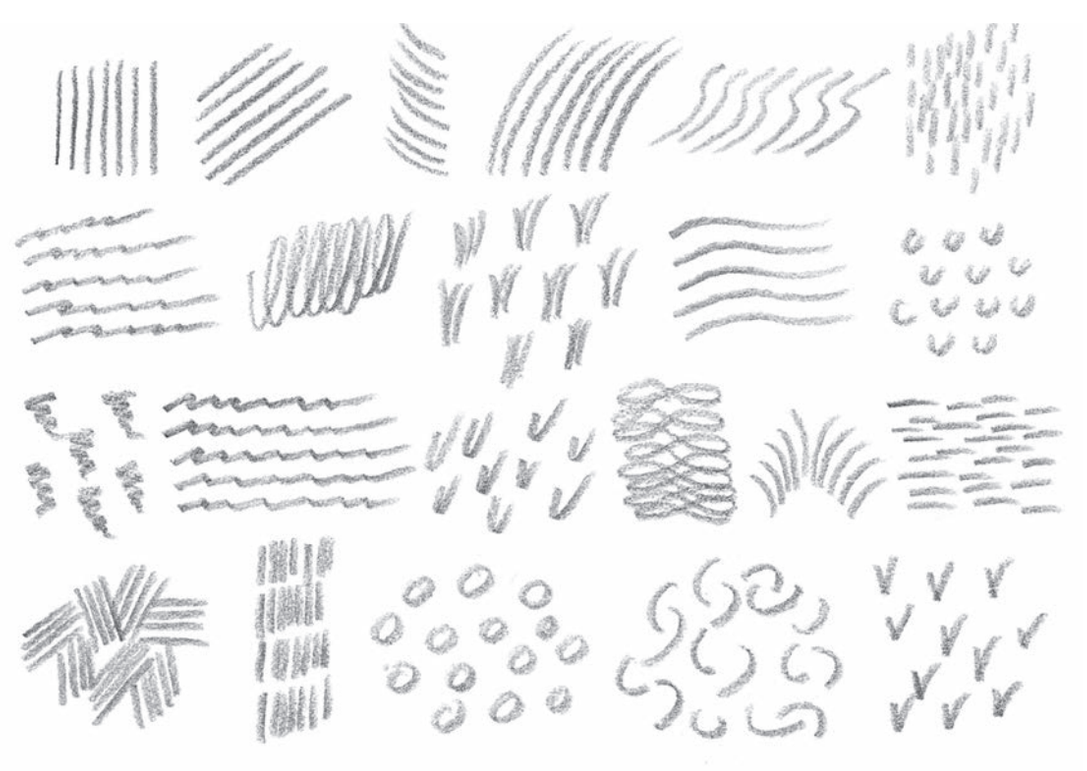


PRACTICING LINES

When drawing lines, it is not necessary to always use a sharp point. In fact, sometimes a blunt point may create a more desirable effect. When using larger lead diameters, the effect of a blunt point is even more evident. Play around with your pencils to familiarize yourself with the different types of lines they can create. Make every kind of stroke you can think of, using both a sharp point and a blunt point. Practice the strokes below to help you loosen up.



Drawing with a Sharp Point
First draw a series of parallel lines. Try them vertically; then angle them. Make some of them curved, trying both short and long strokes. Then try some wavy lines at an angle and some with short, vertical strokes. Try making a spiral and then grouping short, curved lines together. Then practice varying the weight of the line as you draw. Os, Vs, and Us are some of the most common alphabet shapes used in drawing.



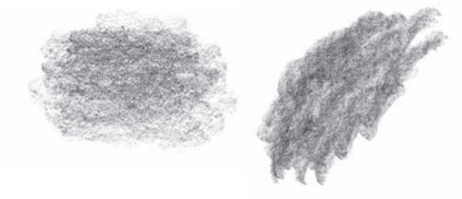
Drawing with a Blunt Point
Practice the same exercises with a blunt point. Even if you use the same hand positions and strokes, the results will be different when you switch pencils. Take a look at these examples. The same shapes were drawn with both pencils, but the blunt pencil produced different images. You can create a blunt point by rubbing the tip of the pencil on a sandpaper block or on a rough piece of paper.

“PAINTING” WITH PENCIL

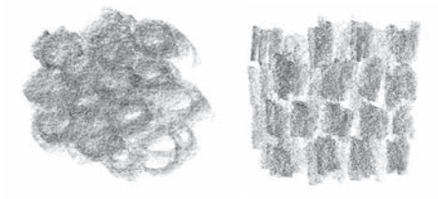
When you use painterly strokes, your drawing will take on a new dimension. Think of your pencil as a brush and allow yourself to put more of your arm into the stroke. To create this effect, try using the underhand position, holding your pencil between your thumb and forefinger and using the side of the pencil. (See below.) If you rotate the pencil in your hand every few strokes, you will not have to sharpen it as frequently. The larger the lead, the wider the stroke will be. The softer the lead, the more painterly an effect you will have. These examples were all made on smooth paper with a 6B pencil, but you can experiment with rough papers for more broken effects.

Starting Simply First experiment with vertical, horizontal, and curved strokes. Keep the strokes close together and begin with heavy pressure. Then lighten the pressure with each stroke.

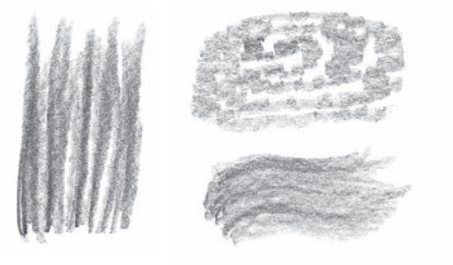
Varying the Pressure Randomly cover the area with tone, varying the pressure at different points. Continue to keep your strokes loose.



Using Smaller Strokes Make small circles for the first example. This is reminiscent of leathery animal skin. For the second example (far right), use short, alternating strokes of heavy and light pressure to create a pattern that is similar to stone or brick.



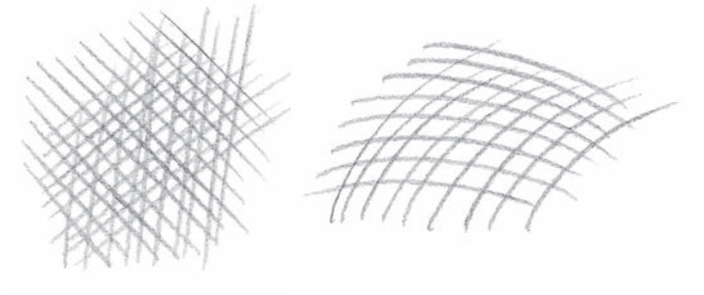
Loosening Up Use long, vertical strokes, varying the pressure for each stroke until you start to see long grass (near right). Then use somewhat looser movements that could be used for water (far right top). Next use a wavy movement, varying the pressure (far right bottom).



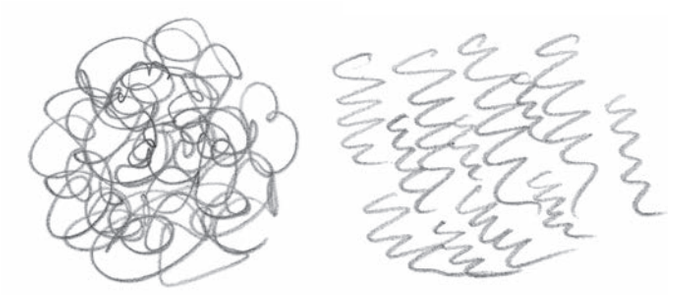
The Writing Position The writing position provides the most control in which to produce accurate, precise lines for rendering fine details and accents.

The Underhand Position Place your hand over the pencil and grasp it between the thumb and index finger. Allow your other fingers to rest alongside the pencil. This position is great for creating beautiful shading effects and long, sweeping lines.

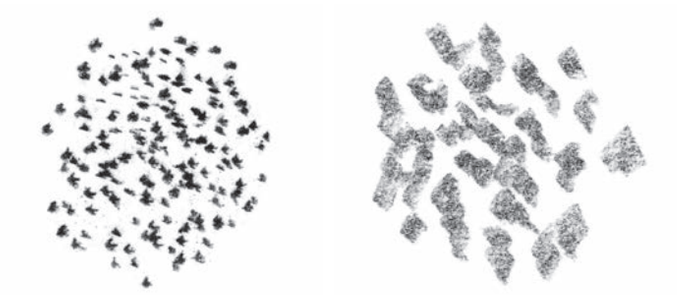
MORE PENCIL STROKES



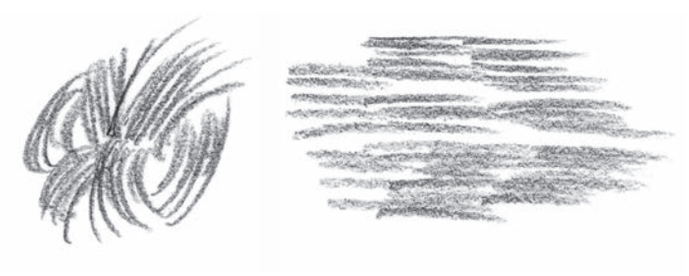
Using Crisscrossed Strokes If you like a good deal of fine detail in your work, you'll find that crosshatching allows you a lot of control (see page 10). You can adjust the depth of your shading by changing the distance between your strokes.



Sketching Circular Scribbles If you work with round, loose strokes like these, you are probably very experimental with your art. These looping lines suggest a free-form style that is more concerned with evoking a mood than with capturing precise details.



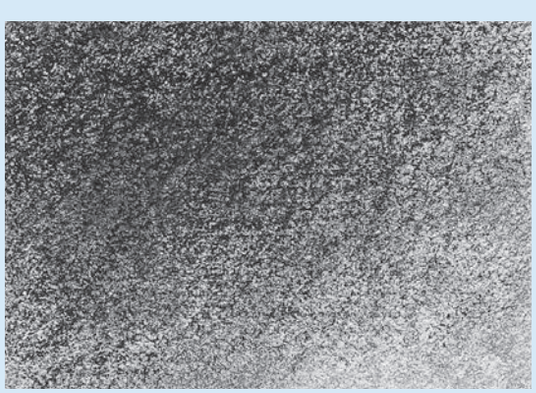
Drawing Small Dots This technique is called "stippling"—many small dots are used to create a larger picture. Make the points different sizes to create various depths and shading effects. Stippling takes a great deal of precision and practice.



Simulating Brushstrokes You can create the illusion of brushstrokes by using short, sweeping lines. This captures the feeling of painting but allows you the same control you would get from crosshatching. These strokes are ideal for a more stylistic approach.

Smudging

Smudging is an important technique for creating shading and gradients. Use a tortillon or chamois cloth to blend your strokes. Do not use your finger, because your hand, even if clean, has natural oils that can damage your art.



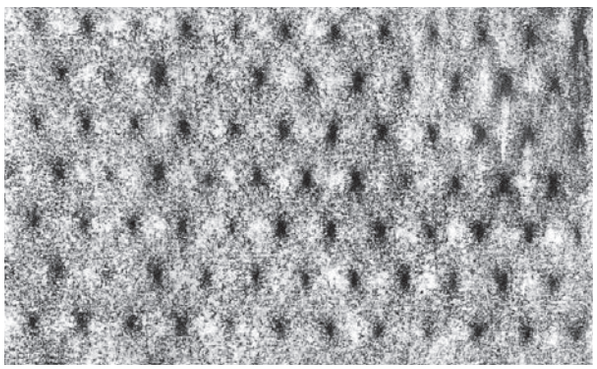
Smudging on Rough Surfaces Use a 6B pencil on vellum-finish Bristol board. Make your strokes with the side of the pencil and blend. In this example, the effect is very granular.

Smudging on Smooth Surfaces Use a 4B pencil on plate-finish Bristol board. Stroke with the side of the pencil, and then blend your strokes with a blending stump.

WORKING WITH DIFFERENT TECHNIQUES

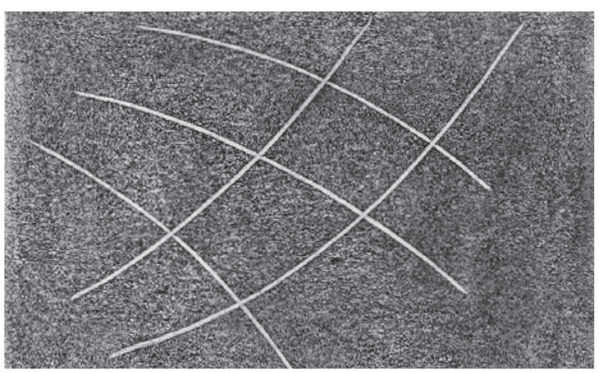
Below are several techniques that are important for creating more painterly effects in your drawing. Remember that B pencils have soft lead and H pencils have hard lead—you will need to use both for these exercises.

Creating Washes First shade an area with a water-soluble pencil (a pencil that produces washes similar to watercolor paint when manipulated with water). Then blend the shading with a wet brush. Make sure your brush isn't too wet, and use thicker paper, such as vellum board.



Rubbing Place paper over an object and rub the side of your pencil lead over the paper. The strokes of your pencil will pick up the pattern and replicate it on the paper. Try using a soft pencil on smooth paper, and choose an object with a strong textural pattern. This example uses a wire grid.

Lifting Out Blend a soft pencil on smooth paper, and then lift out the desired area of graphite with an eraser. You can create highlights and other interesting effects with this technique.



Producing Indented Lines Draw a pattern or design on the paper with a sharp, non-marking object, like a knitting needle or skewer, before drawing with a pencil. When you shade over the area with the side of your pencil, the graphite will not reach the indented areas, leaving white lines.

PERSPECTIVE

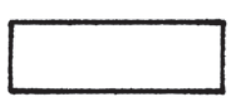
Drawing is actually quite simple; just sketch the shapes and masses you see. Sketch loosely and freely—if you discover something wrong with the shapes, you can refer to the rules of perspective below to make corrections. Your drawings don't need to be tight and precise as far as geometric perspective goes, but they should be within the boundaries of these rules for a realistic portrayal of the subject.

ONE-POINT PERSPECTIVE

In one-point perspective, the face of a box is the closest part to the viewer, and it is parallel to the horizon line (eye level). The bottom, top, and sides of the face are parallel to the picture plane.

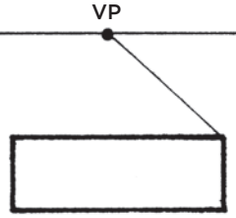
Horizon line

1. Draw a horizontal line and label it "eye level" or "horizon line." Draw a box below this line.



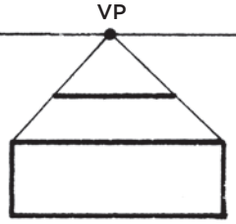
VP

2. Now draw a light guideline from the top right corner to a spot on the horizon line. Place a dot there and label it VP (vanishing point). All side lines will go to the same VP.



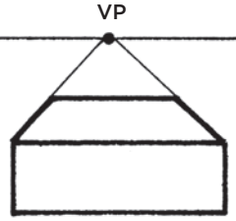
VP

3. Next, draw a line from the other corner as shown; then draw a horizontal line to establish the back of the box.



VP

4. Finally darken all lines as shown, and you will have drawn a perfect box in one-point perspective. This box may become a book, a chest, a building, etc.



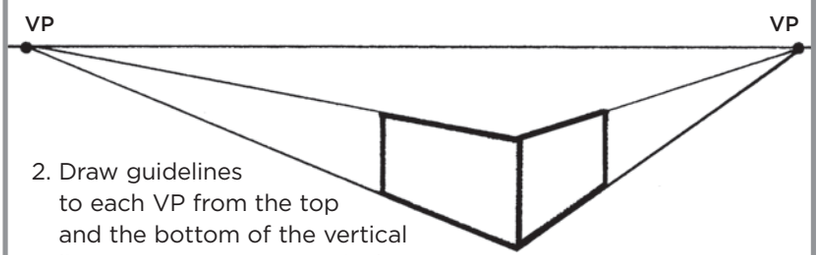
PRACTICING THE BASICS

Practice is the only way to improve your drawing skills and to polish your hand-eye relationships. It's a good idea to sketch everything you see and keep all your drawings in a sketchbook so you can track the improvement. The following are a few exercises to introduce the basic elements of drawing in perspective. Begin with the one-point exercise.

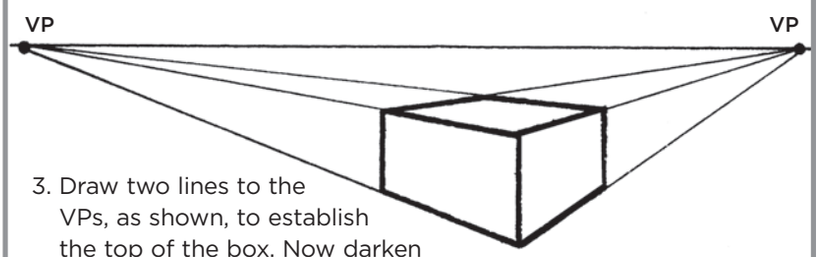
TWO-POINT PERSPECTIVE

In two-point perspective, the corner of the box is closest to the viewer, and two VPs are needed. Nothing is parallel to the horizon line in this view. The vertical lines are parallel to the sides of the picture plane.

1. Establish the horizon line (see "One-Point Perspective" at left), and then place a dot at each end and label them VP. Draw a vertical line that represents the corner of the box closest to the viewer.

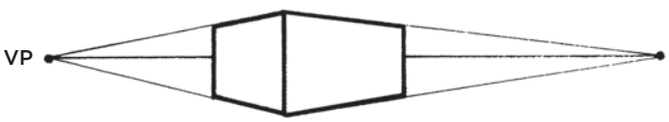


2. Draw guidelines to each VP from the top and the bottom of the vertical line. Draw two more vertical lines for the back of the sides.

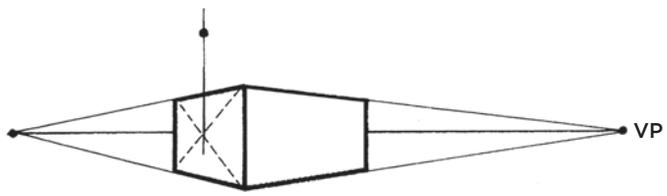


3. Draw two lines to the VPs, as shown, to establish the top of the box. Now darken all the lines and you will have drawn a perfect box in two-point perspective.

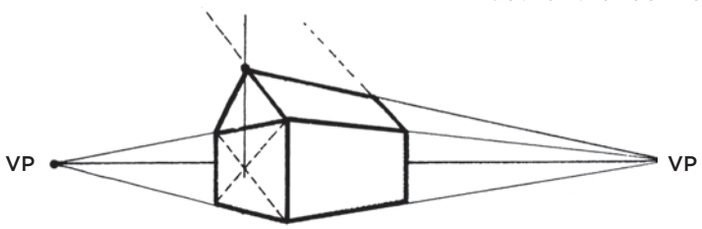
DRAWING A ROOF



1. Draw a box in two-point perspective.



2. Find the center of the face by drawing diagonal lines from corner to corner; then draw a vertical line upward through the center. Make a dot for the roof height.

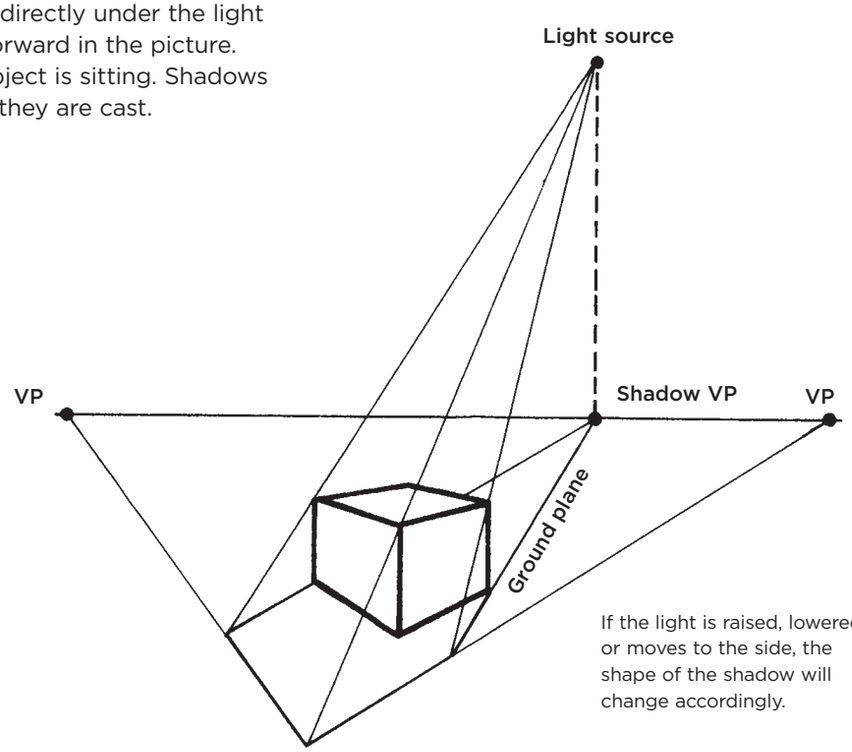


3. Using the vanishing point, draw a line for the angle of the roof ridge; then draw the back of the roof. The angled roof lines will meet at a third VP somewhere in the sky.

CAST SHADOWS

When there is only one light source (such as the sun), all shadows in the picture are cast by that single source. All shadows read from the same vanishing point. This point is placed directly under the light source, whether on the horizon line or more forward in the picture. The shadows follow the plane on which the object is sitting. Shadows also follow the contour of the plane on which they are cast.

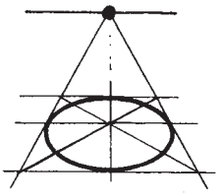
Light rays travel in straight lines. When they strike an object, the object blocks the rays from continuing and creates a shadow relating to the shape of the blocking object. Here is a simple example of the way to plot the correct shape and length of a shadow for the shape and the height of the light.

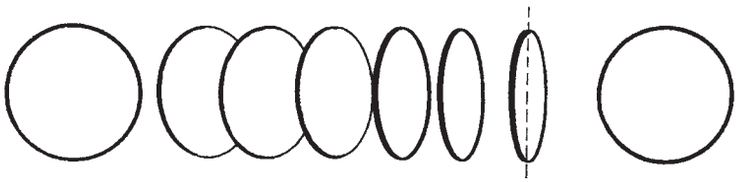


If the light is raised, lowered, or moves to the side, the shape of the shadow will change accordingly.

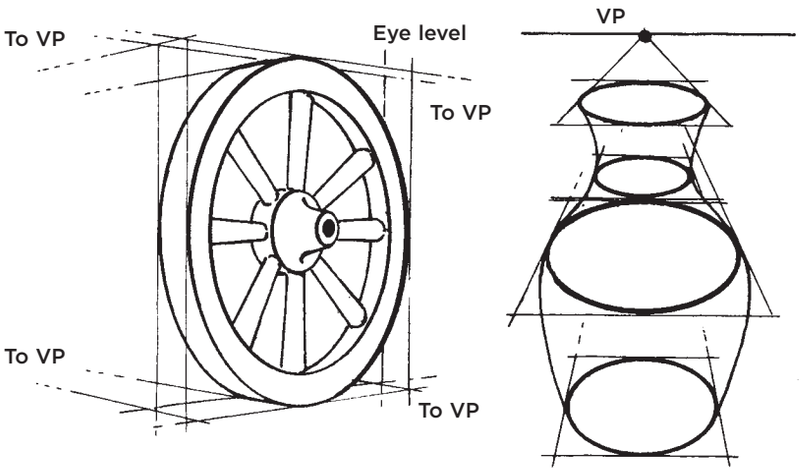
ELLIPSES

An ellipse is a circle viewed at an angle. Looking across the face of a circle, it is foreshortened, and we see an ellipse. The axis of the ellipse is constant, and it is represented as a straight centerline through the longest part of the ellipse. The height is constant to the height of the circle. Here is the sequence we might see in a spinning coin.



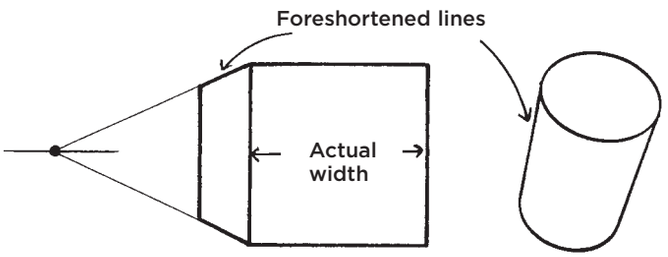


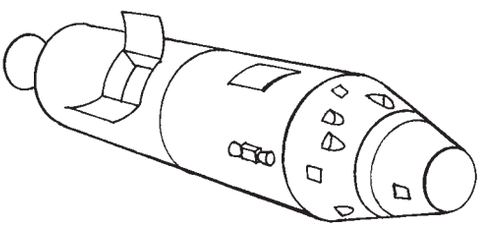
Notice the use of eye-level VPs to establish planes for the ellipses.

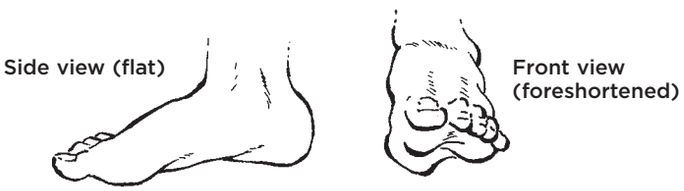


FORESHORTENING

As defined in Webster's dictionary, to *foreshorten* is "to represent the lines (of an object) as shorter than they actually are in order to give the illusion of proper relative size, in accordance with the principles of perspective." Here are a few examples of foreshortening to practice.





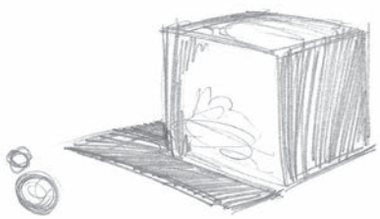


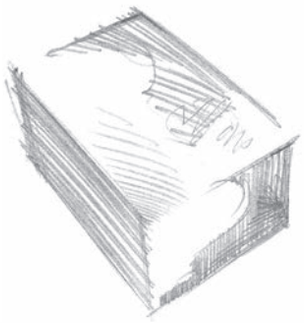
WARMING UP

Drawing is about observation. If you can look at your subject and really see what is in front of you, you're halfway there already. The rest is technique and practice. Warm up by sketching a few basic three-dimensional forms—spheres, cylinders, cones, and cubes. (See page 11 for more on basic shapes and their corresponding forms.) Gather some objects from around your home to use as references, or study the examples here. And by the way, feel free to put a translucent piece of paper over these drawings and trace them. It's not cheating—it's good practice.

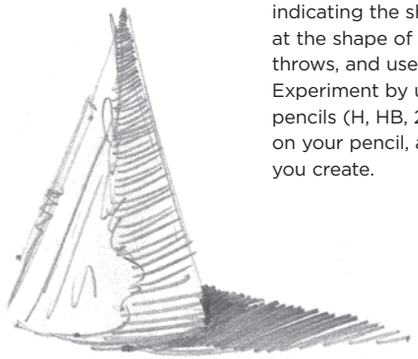
STARTING OUT LOOSELY

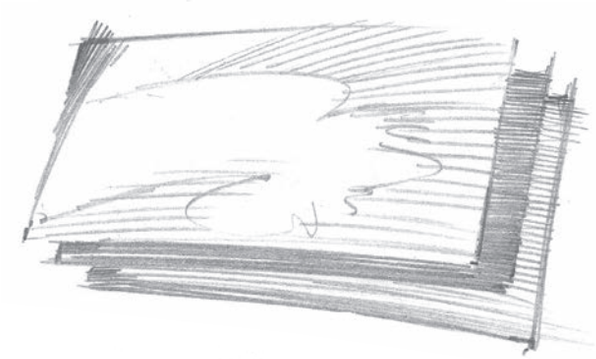
Begin by holding the pencil loosely in the underhand position. (See page 13.) Then, using your whole arm, not just your wrist, make a series of loose, circular strokes, just to get the feel of the pencil and to free your arm. (If you use only your wrist and hand, your sketches may appear stiff or forced.) Practice drawing freely by moving your shoulder and arm to make loose, random strokes on a piece of scrap paper. Keep your grip relaxed so your hand does not get tired or cramped, and make your lines bold and smooth. Now start doodling. Scribble a bunch of loose shapes without worrying about drawing perfect lines. You can always refine them later.

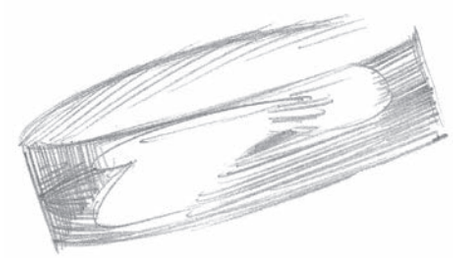


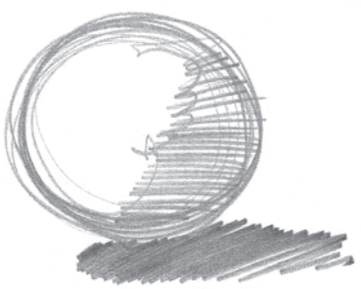


Roughing In Lightly sketch the general shapes of a variety of objects, roughly indicating the shaded areas. Also look at the shape of the shadow the object throws, and use your darkest shading here. Experiment by using different types of pencils (H, HB, 2B), changing the pressure on your pencil, and see what different lines you create.



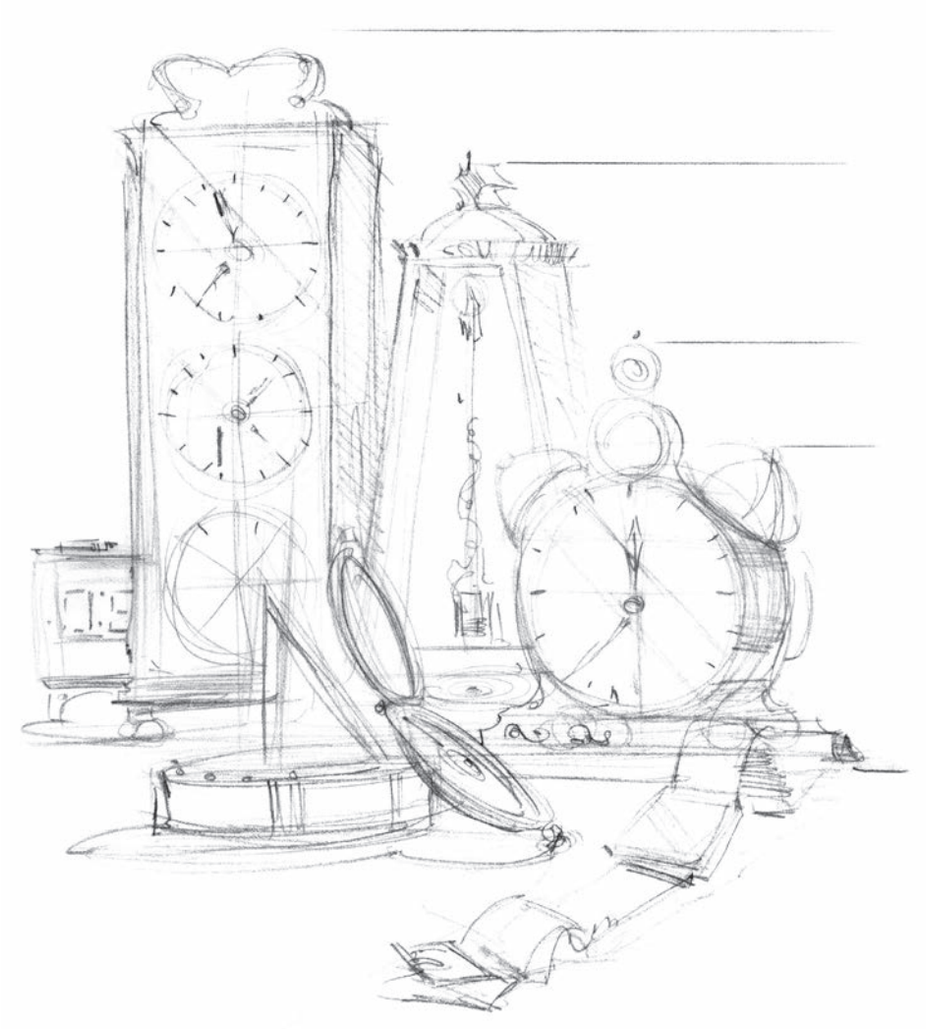




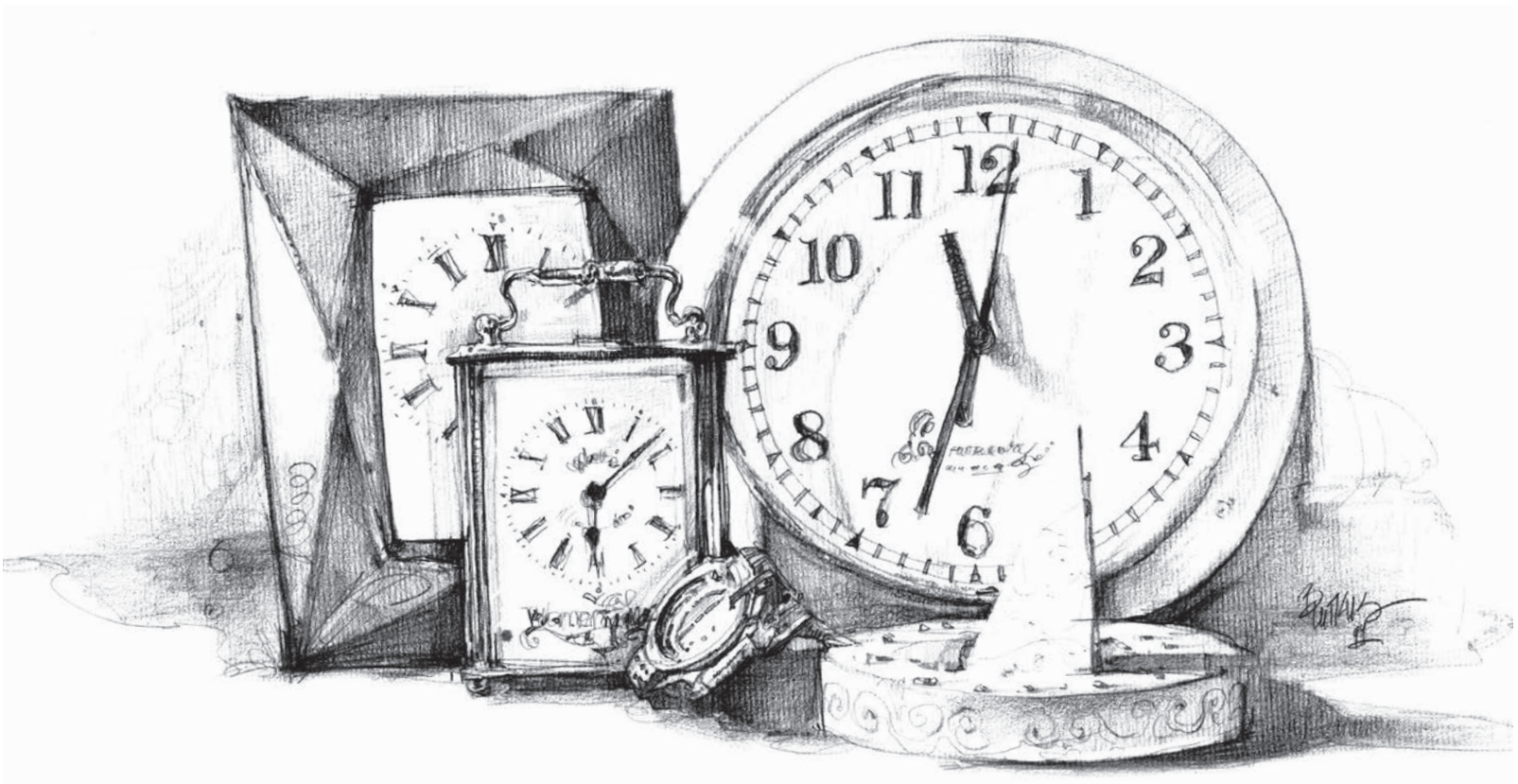


BLOCKING IN A SIMPLE COMPOSITION

Now loosely sketch an assortment of shapes in a simple still life. (See Chapter 2 for a more in-depth coverage of drawing still lifes.) Collect objects in a variety of sizes and shapes—large and small, tall and short, spherical and rectangular—and put them together in an interesting arrangement. Then start blocking in the shapes using a sharp HB pencil. Remember to use your whole arm and to work quickly so you don't start tightening up and getting caught up in details. The more you practice drawing this way, the more quickly your eye will learn to see what's really there.



Measuring Up Before you start sketching the individual shapes, make sure you establish the correct proportions. When drawing freely like this, it's easy to lose sight of the various size relationships. Draw a few guidelines to mark the height of each object, and keep your sketches within those lines.

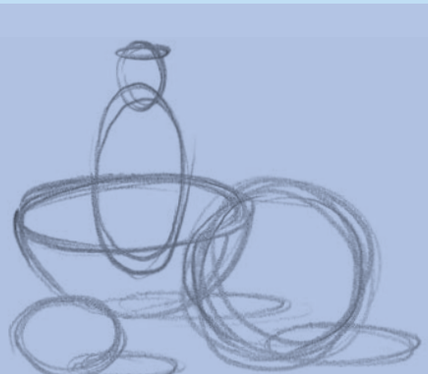


Refining the Drawing You can create this piece by lightly roughing out the objects using rectangles and circles. Then refine the shapes and gently erase the initial guidelines.

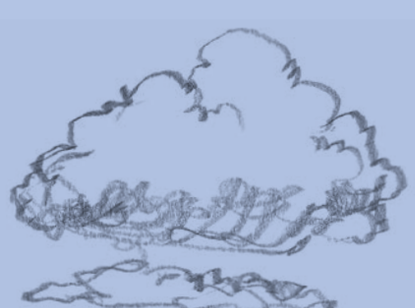
SKETCHING

Sketching is a wonderful method of quickly capturing an impression of a subject. Depending on the pencil lead and technique used, you can swiftly record a variety of shapes, textures, moods, and actions. For example, dark, bold strokes can indicate strength and solidity; lighter, more feathered strokes can convey a sense of delicacy; and long, sweeping strokes can suggest movement. (See the examples below for a few common sketching techniques.) Some artists often make careful sketches to use as reference for more polished drawings later on, but loose sketches are also a valuable method of practice and a means of artistic expression, as the examples on these pages show. You might want to experiment with different strokes and sketching styles. With each new exercise, your hand will become quicker and more skilled.

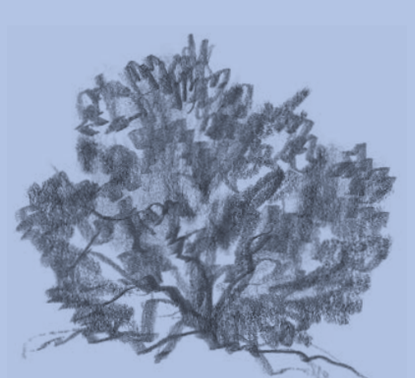
Using Circular Strokes
Loose, circular strokes are great for quickly recording simple subjects or for working out a still life arrangement, as shown here. Just draw the basic shapes of the objects and indicate the shadows cast by the objects; don't pay attention to rendering details at this point. Notice how much looser these lines are compared to the sketchbook examples at right.



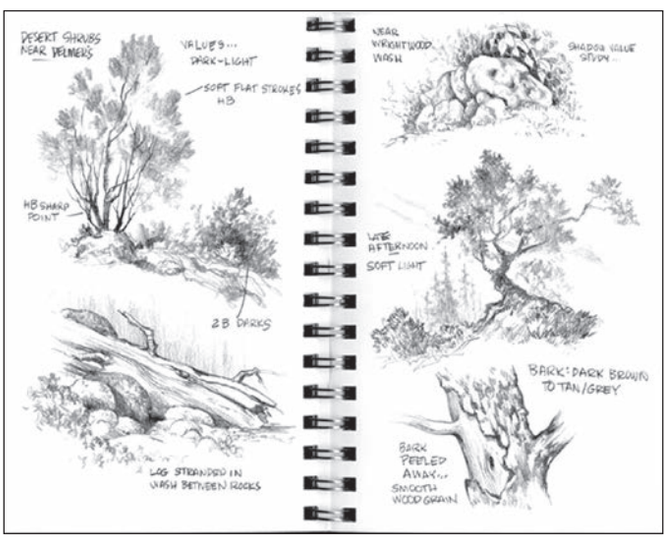
Scribbling Free, scribbled lines can also be used to capture the general shapes of objects such as clouds, treetops, or rocks. Use a soft B lead pencil with a broad tip to sketch the outlines of the clouds; then roughly scribble in a suggestion of shadows, hardly lifting your pencil from the drawing paper. Note how this technique effectively conveys the puffy, airy quality of the clouds.



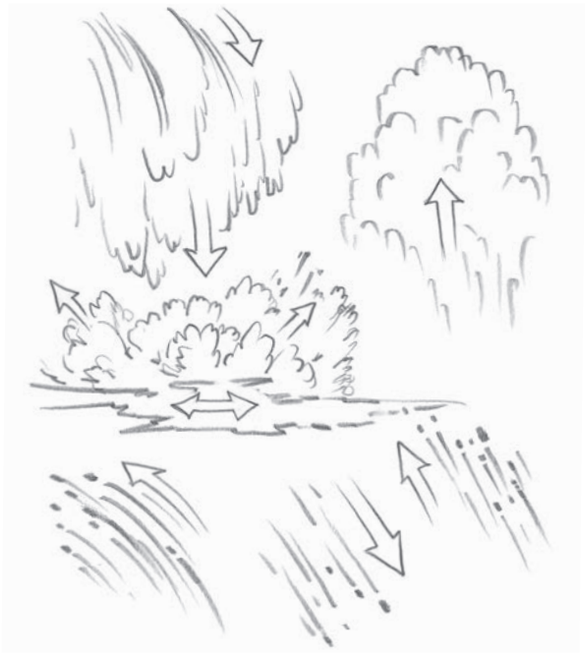
Using Wide, Bold Strokes
This method is used for creating rough textures and deep shadows, making it ideal foliage, hair, and fur. For this example, use the side of a 2B pencil, varying the pressure on the lead and changing the pencil angle to produce different values (lights and darks) and line widths. This creates the realistic form and rough texture of a sturdy shrub.



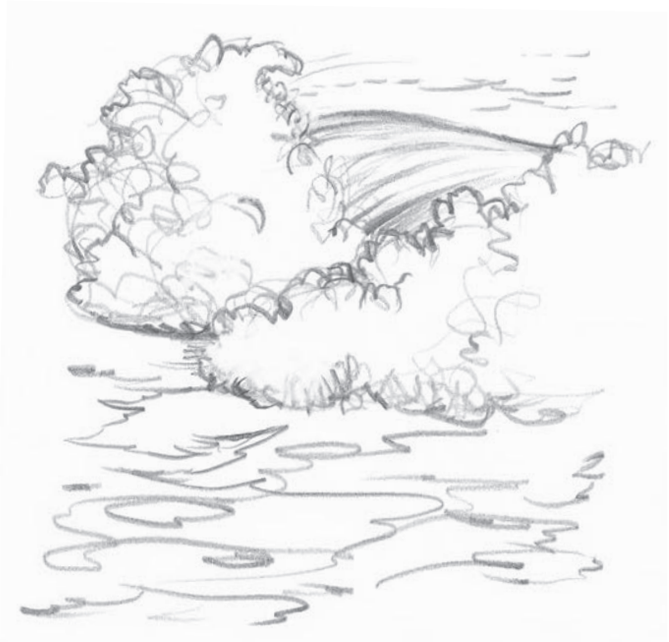
Recording Your Impressions
Here are examples of a few pages that might be found in an artist's sketchbook. Along with sketching interesting things you see, make notes about the mood, colors, light, time of day—anything that might be helpful when you refer back to them. It's a good idea to carry a pad and pencil with you at all times, because you never know when you will come across an interesting subject you'd like to sketch.



Sketching for Reference Material Here is an example of using a rough sketch as a source of reference for a more detailed drawing. Use loose, circular strokes to record an impression of the flower's general shape, keeping your lines light and soft to reflect the delicate nature of the subject. Then use the sketch as a guide for the more fully rendered flower above.



Conveying Movement To show movement in a drawing, you need to fool the viewer's eye and make it appear as if the object is moving up, down, or sideways. In the examples above, the arrows indicate the direction of movement—but your pencil strokes should actually be made in the opposite direction. Press down at the beginning of each stroke to get a strong line, lifting your pencil at the end to taper it off. Note how these lines convey the upward and downward direction of water and the rising and billowing movement of smoke.



Rendering Wave Action Quickly sketch a wave, using long, flowing strokes to indicate the arcing movement of the crest, and make tightly scribbled lines for the more random motions of the water as it breaks and foams. As in the examples at left, your strokes should taper off in the direction opposite the movement of the wave. Also sketch in a few meandering lines in the foreground to depict the slower movement of the pooled water as it flows and recedes.

FOCUSING ON THE NEGATIVE SPACE

Sometimes it's easier to draw the area around an object instead of drawing the object itself. The area around and between objects is called the "negative space." (The actual objects are the "positive space.") If an object appears too complex or if you are having trouble "seeing" it, try focusing on the negative space instead. At first it will take some effort, but if you squint your eyes, you'll be able to blur the details so you see only the negative and positive spaces. You'll find that when you draw the negative shapes around an object, you also create the edges of the object at the same time. The examples below are simple demonstrations of how to draw negative space. Select some objects in your home and place them in a group, or go outside and look at a clump of trees or a group of buildings. Try sketching the negative space, and notice how the objects seem to emerge almost magically from the shadows!

Filling In Create the white picket fence by filling in the negative spaces around the slats. Don't draw the slats—instead draw the shapes surrounding them and then fill in the shapes with the side of a soft lead pencil. Once you establish the shape of the fence, refine the sketch a bit by adding some light shading on the railings.

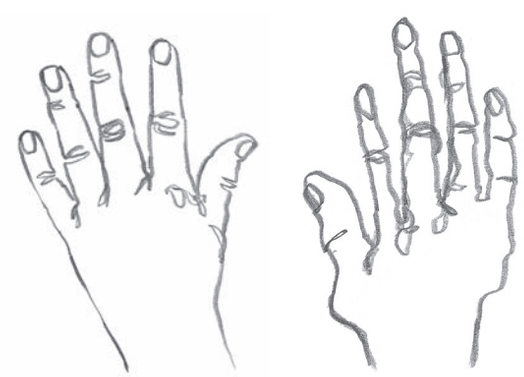
Silhouetting This stand of trees is a little more complicated than the fence, but having sketched the negative spaces simplified it immensely. The negative shapes between the tree trunks and among the branches are varied and irregular, which adds a great deal of interest to the drawing.

LEARNING TO SEE

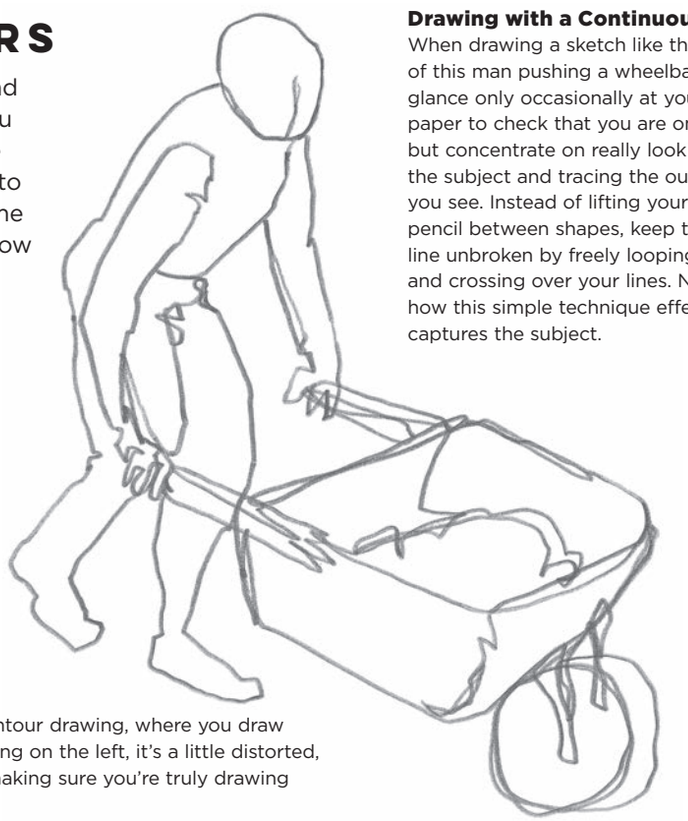
Many beginners draw without really looking carefully at their subject; instead of drawing what they actually see, they draw what they think they see. Try drawing something you know well, such as your hand, without looking at it. Chances are your finished drawing won't look as realistic as you expected. That's because you drew what you think your hand looks like. Instead, you need to forget about all your preconceptions and learn to draw only what you really see in front of you (or in a photo). Two great exercises for training your eye to see are contour drawing and gesture drawing.

PENCILING THE CONTOURS

In contour drawing, pick a starting point on your subject and then draw only the contours—or outlines—of the shapes you see, only occasionally looking down at your paper. Because you're not looking at your paper, you're training your hand to draw the lines exactly as your eye sees them. Try doing some contour drawings of your own; you might be surprised at how well you're able to capture the subjects.



Drawing "Blind" The drawing on the right is an example of a blind contour drawing, where you draw without looking at your paper even once. Compared to the contour drawing on the left, it's a little distorted, but it's clearly a hand. Blind contour drawing is one of the best ways of making sure you're truly drawing only what you see.



Drawing with a Continuous Line
When drawing a sketch like the one of this man pushing a wheelbarrow, glance only occasionally at your paper to check that you are on track, but concentrate on really looking at the subject and tracing the outlines you see. Instead of lifting your pencil between shapes, keep the line unbroken by freely looping back and crossing over your lines. Notice how this simple technique effectively captures the subject.

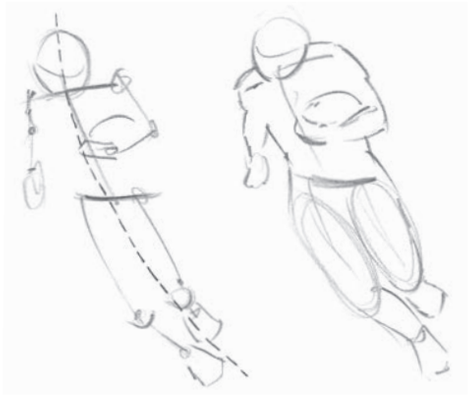
Drawing Children
By training your eye to observe carefully so that you can draw quickly, you can easily capture the action of this child looking and then reaching into the bag.

ARTIST'S TIP

To test your observation skills, study an object very closely for a few minutes, and then close your eyes and try drawing it from memory, letting your hand follow the mental image.

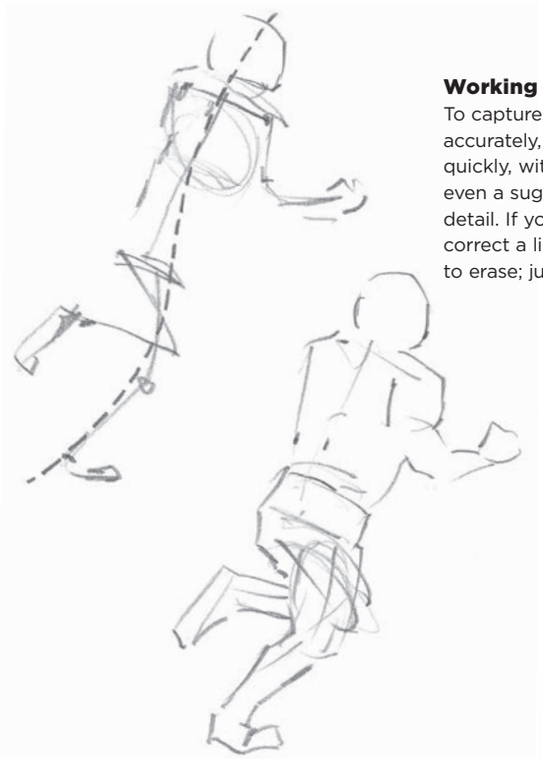
DRAWING GESTURE AND ACTION

Another way to train your eye to see the essential elements of a subject—and train your hand to record them rapidly—is through gesture drawing. Instead of rendering the contours, gesture drawing establishes the movement of a figure. First determine the main thrust of the movement, from the head, down the spine, and through the legs; this is the line of action, or action line. Then briefly sketch the general shapes of the figure around this line. These quick sketches are great for practicing drawing figures in action and sharpening your powers of observation.



Starting with an Action Line Once you've established the line of action, try building a "skeleton" stick drawing around it. Pay particular attention to the angles of the shoulders, spine, and pelvis. Then sketch in the placement of the arms, knees, and feet and roughly fill out the basic shapes of the figure.

Studying Repeated Action Group sports provide a great opportunity for practicing gesture drawings and learning to see the essentials. Because the players keep repeating the same action, you can observe each movement closely and keep it in your memory long enough to sketch it correctly.



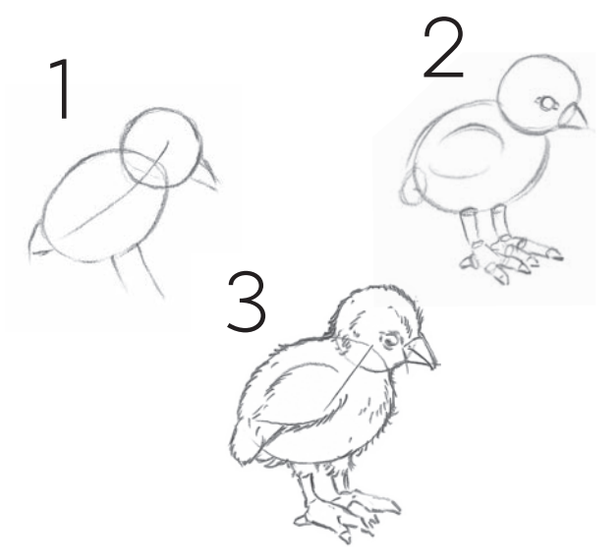
Working Quickly To capture the action accurately, work very quickly, without including even a suggestion of detail. If you want to correct a line, don't stop to erase; just draw over it.

Drawing a Group in Motion Once you compile a series of gesture drawings, you can combine them into a scene of people in action, like the one above.

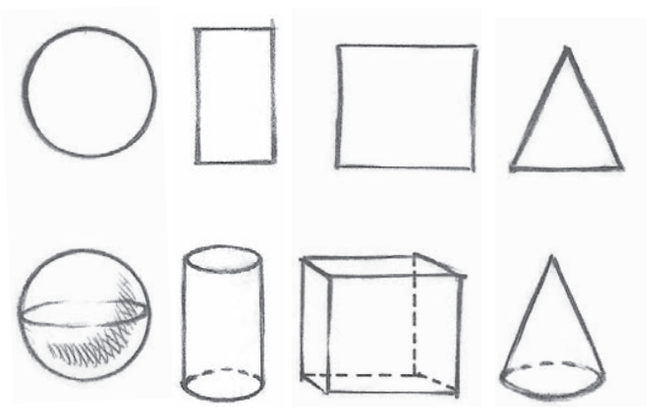
BEGINNING WITH BASIC SHAPES

Anyone can draw just about anything by simply breaking down the subject into the few basic shapes: circles, rectangles, squares, and triangles. By outlining the basic shapes of your subject, you've drawn its overall shape. But your subject also has depth and dimension, or form. As you learned on page 11, the corresponding forms of the basic shapes are spheres, cylinders, cubes, and cones. For example, a ball and a grapefruit are spheres, a jar and a tree trunk are cylinders, a box and a building are cubes, and a pine tree and a funnel are cones. That's all there is to the first step of every drawing: sketching the shapes and developing the forms. After that, it's essentially just connecting and refining the lines and adding details.

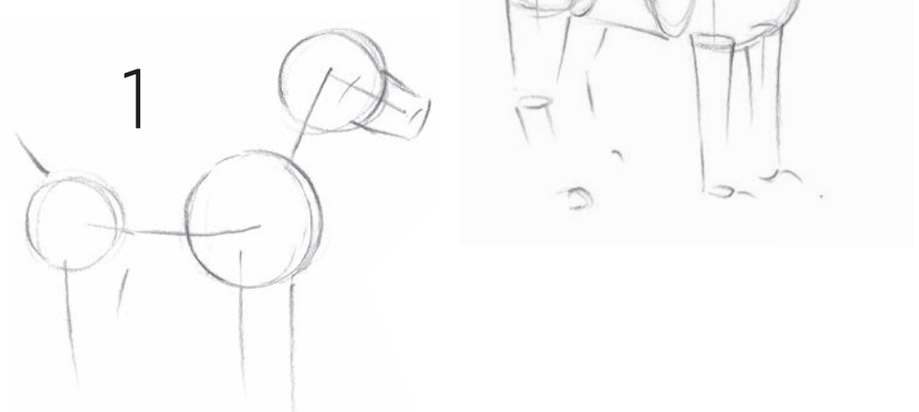
Combining Shapes Here is an example of beginning a drawing with basic shapes. Start by drawing the line of action (see page 25); then build up the shapes of the chick with simple ovals, circles, rectangles, and triangles.



Creating Forms This diagram shows how to draw the forms of the four basic shapes. The ellipses show the backs of the circle, cylinder, and cone, and the cube is drawn by connecting two squares with parallel lines. (How to shade these forms is shown on page 11.)



Building Form Once you establish the shapes, it is easy to build up the forms with cylinders, spheres, and cones. Notice how the dog begins to show some depth and dimension in step 2.



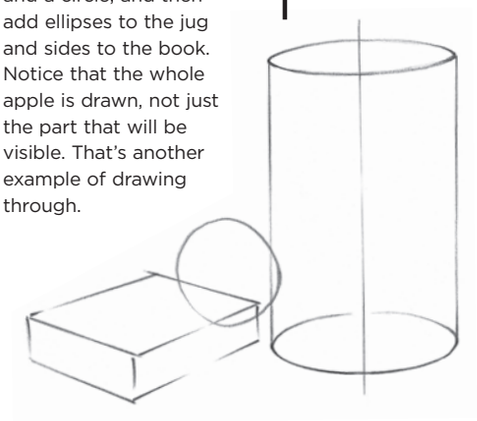
Drawing Through Drawing through means drawing the complete forms, including the lines that will eventually be hidden from sight. When these forms were drawn, the back side of the dog was indicated. Even though you can't see that side in the finished drawing, the subject should appear three-dimensional. To finish the drawing, simply refine the outlines.

SEEING THE SHAPES AND FORMS

Now train your eye and hand by practicing drawing objects around you. Set up a simple still life—like the arrangement below—and look for the basic shapes in each object. Try drawing from photographs, or copy the drawings on this page. Don't be afraid to tackle a complex subject; once you've reduced it to simple shapes, you can draw anything!

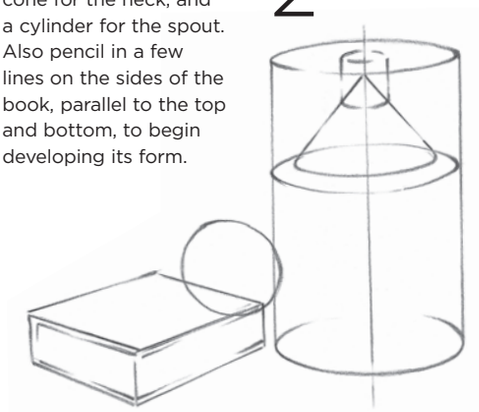
1

Begin with squares and a circle, and then add ellipses to the jug and sides to the book. Notice that the whole apple is drawn, not just the part that will be visible. That's another example of drawing through.



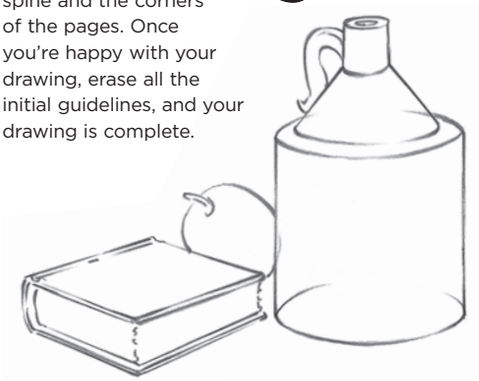
2

Next add an ellipse for the body of the jug, a cone for the neck, and a cylinder for the spout. Also pencil in a few lines on the sides of the book, parallel to the top and bottom, to begin developing its form.

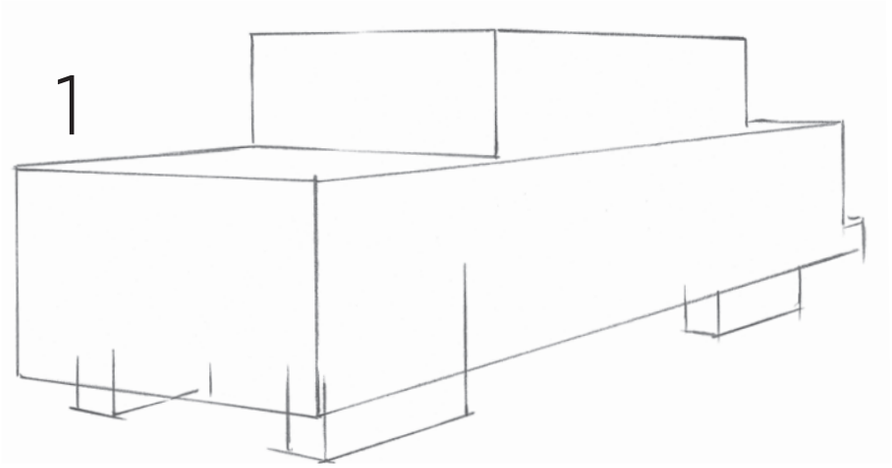


3

Finally refine the outlines of the jug and apple, and then round the book spine and the corners of the pages. Once you're happy with your drawing, erase all the initial guidelines, and your drawing is complete.



1

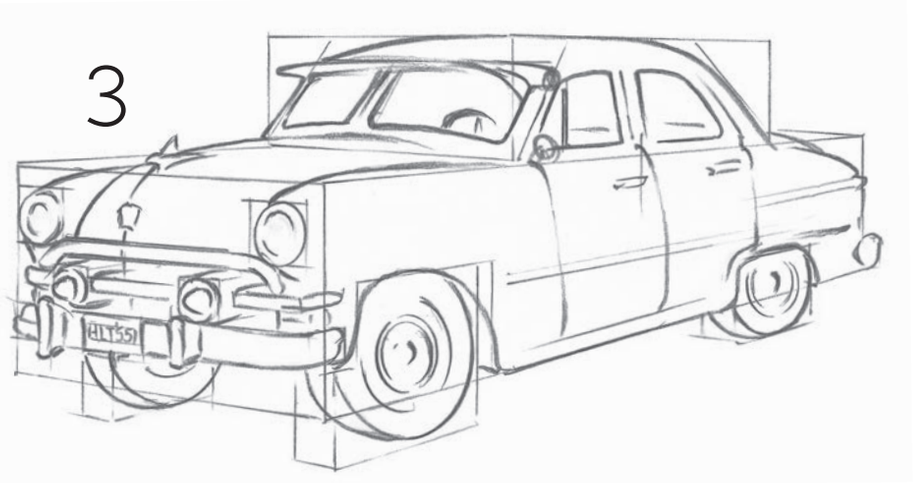


Even a complex form such as this '51 Ford is easy to draw if you begin with the most basic shapes you see. At this stage, ignore all the details and draw only squares and rectangles. These are only guidelines, which you can erase when your drawing is finished, so draw lightly and don't worry about making perfectly clean corners.

2

Using those basic shapes as a guide, start adding more squares and rectangles for the headlights, bumper, and grille. Start to develop the form of the windshield with angled lines, and then sketch in a few straight lines to place the door handle and the side detail.

3



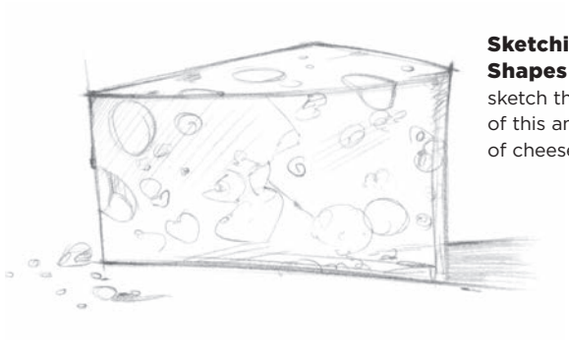
Once you have all the major shapes and forms established, begin rounding the lines and refining the details to conform to the car's design. Your guidelines are still in place here, but as a final step, you can clean up the drawing by erasing the extraneous lines.

DEVELOPING FORM

Values tell us even more about a form than its outline does. Values are the lights, darks, and all the shades in between that make up an object. In pencil drawing, the values range from white to grays to black, and it's the range of values in shading and highlighting that gives a three-dimensional look to a two-dimensional drawing. Focus on building dimension in your drawings by modeling forms with lights and darks.

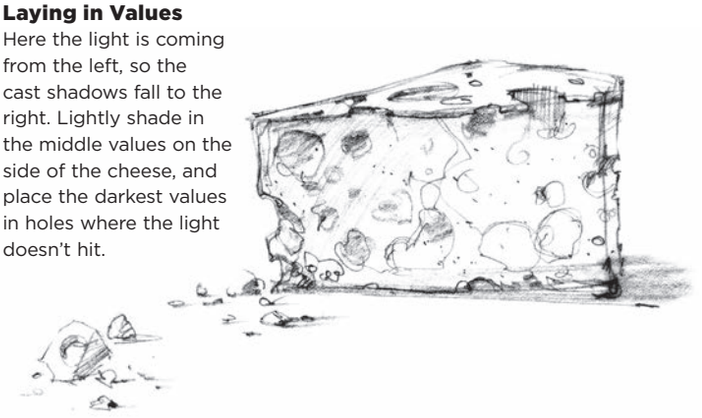
UNDERSTANDING LIGHT AND SHADOWS

To develop a three-dimensional form, you need to know where to place the light, dark, and medium values of your subject. This will all depend on your light source. The angle, distance, and intensity of the light will affect both the shadows on an object (form shadows) and the shadows the object throws on other surfaces (cast shadows; see below). You might want to practice drawing form and cast shadows on a variety of round and angular objects, lighting them with a bright, direct lamp so the highlights and shadows are strong and well-defined.



Sketching the Shapes First lightly sketch the basic shape of this angular wedge of cheese.

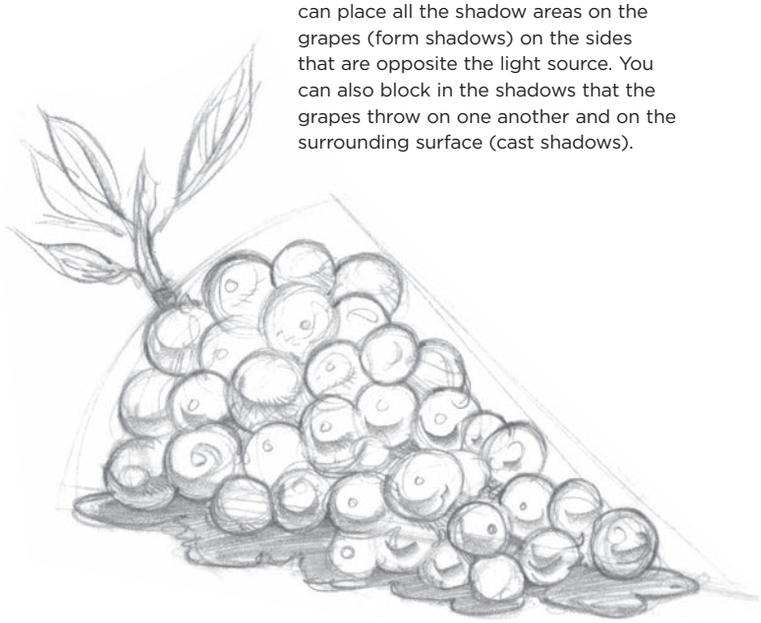
Laying in Values
Here the light is coming from the left, so the cast shadows fall to the right. Lightly shade in the middle values on the side of the cheese, and place the darkest values in holes where the light doesn't hit.



Highlighting
Either "save" the white of your paper for the brightest highlights or "retrieve" them by picking them out with an eraser or painting them on with white gouache.

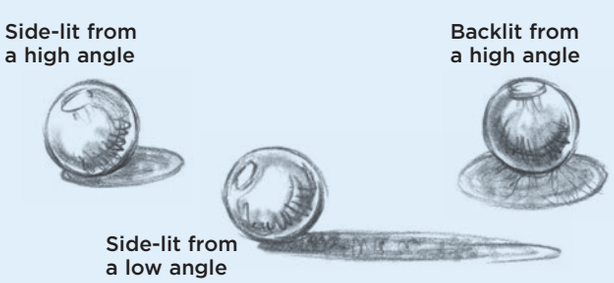
Shading Shade in the middle value of these grapes with a couple of swift strokes using the side of a soft lead pencil. Then increase the pressure on your pencil for the darkest values, and leave the paper white for the lights.

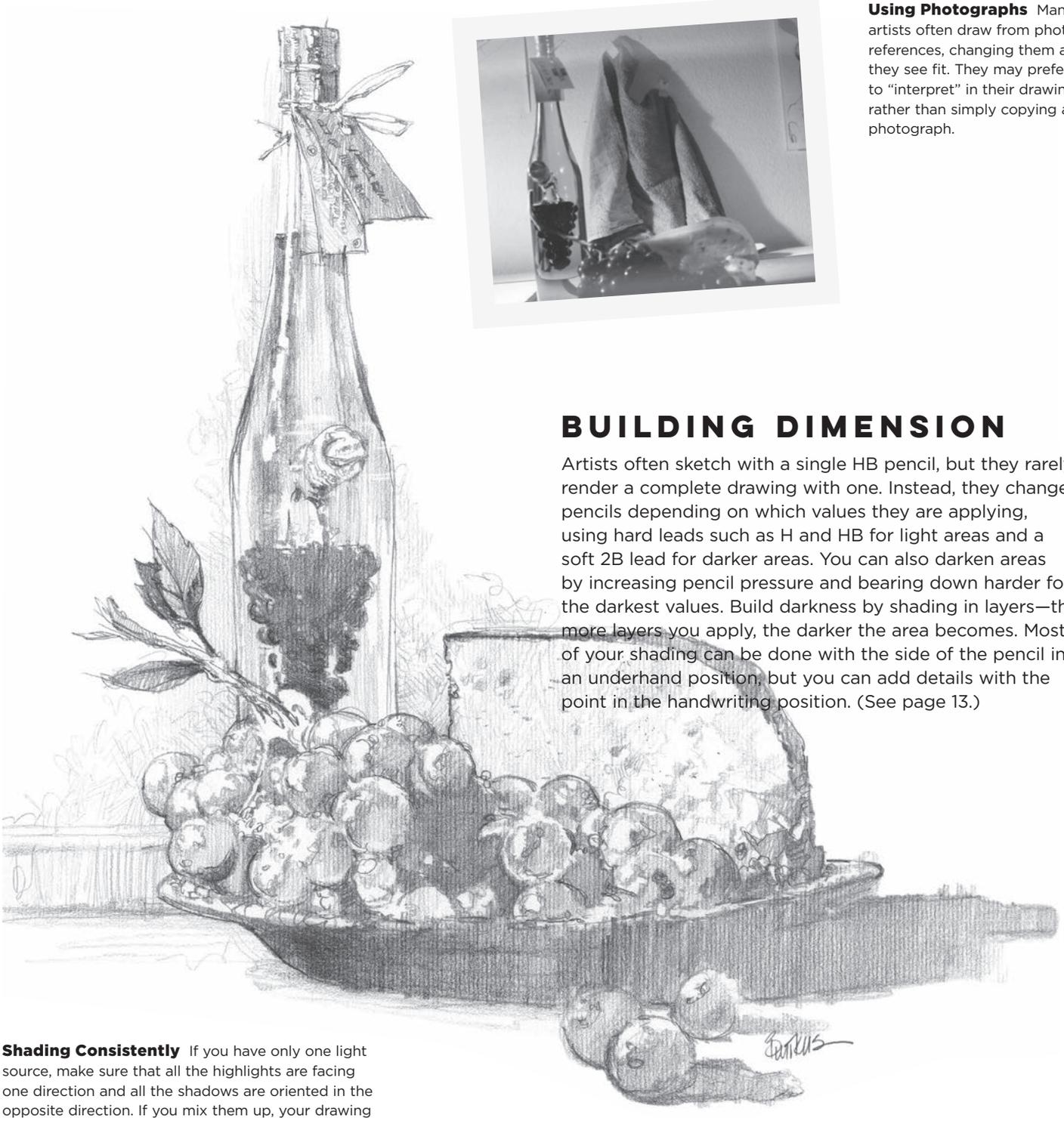
Adding Shadows Look at a bunch of grapes as a group of spheres. You can place all the shadow areas on the grapes (form shadows) on the sides that are opposite the light source. You can also block in the shadows that the grapes throw on one another and on the surrounding surface (cast shadows).



Drawing Cast Shadows

Cast shadows are important in drawing for two reasons. First, they anchor the image, so it doesn't seem to be floating in air. Second, they add visual interest and help link objects together. When drawing a cast shadow, keep in mind that its shape will depend on the light source, as well as the shape of the object casting it. For example, as shown below, a sphere casts a round or elliptical shadow on a smooth surface, depending on the angle of the light source. The length of the shadow is also affected: the lower the light source, the longer the shadow.



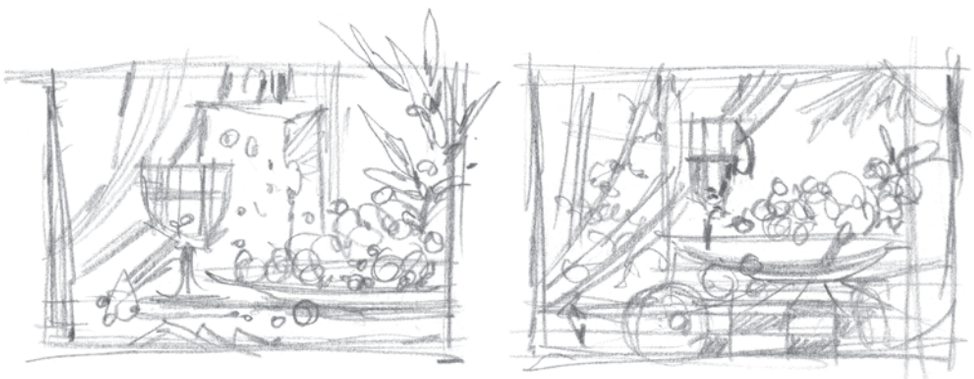


Using Photographs Many artists often draw from photo references, changing them as they see fit. They may prefer to "interpret" in their drawings, rather than simply copying a photograph.

BUILDING DIMENSION

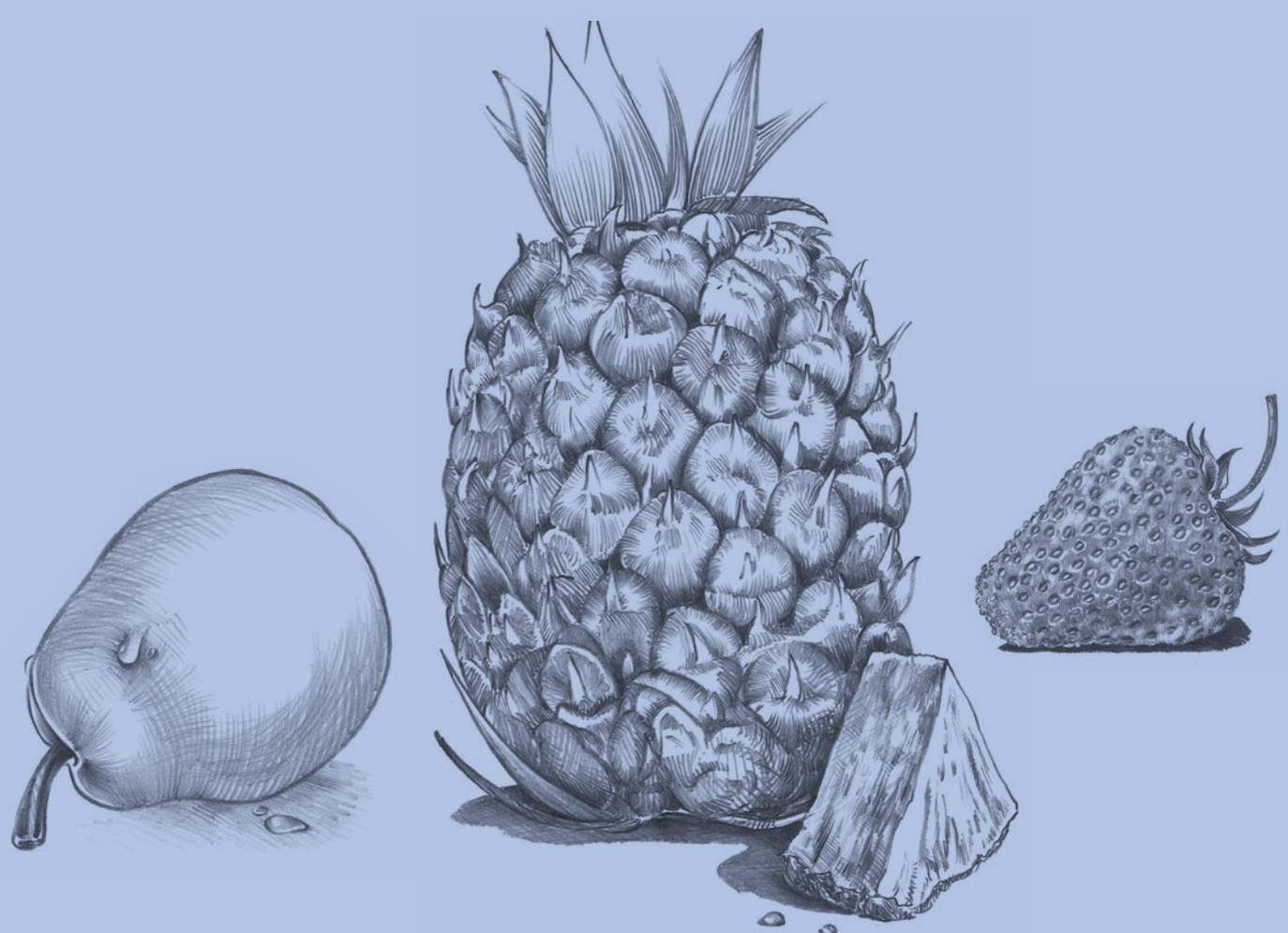
Artists often sketch with a single HB pencil, but they rarely render a complete drawing with one. Instead, they change pencils depending on which values they are applying, using hard leads such as H and HB for light areas and a soft 2B lead for darker areas. You can also darken areas by increasing pencil pressure and bearing down harder for the darkest values. Build darkness by shading in layers—the more layers you apply, the darker the area becomes. Most of your shading can be done with the side of the pencil in an underhand position, but you can add details with the point in the handwriting position. (See page 13.)

Shading Consistently If you have only one light source, make sure that all the highlights are facing one direction and all the shadows are oriented in the opposite direction. If you mix them up, your drawing won't be believable.



Getting to Know Your Subject Quick, "thumbnail" sketches are invaluable for developing a drawing. You can use them to play with the positioning, format, and cropping until you find an arrangement you like. These aren't finished drawings by any means, so you can keep them rough. And don't get too attached to them—they're meant to be changed.

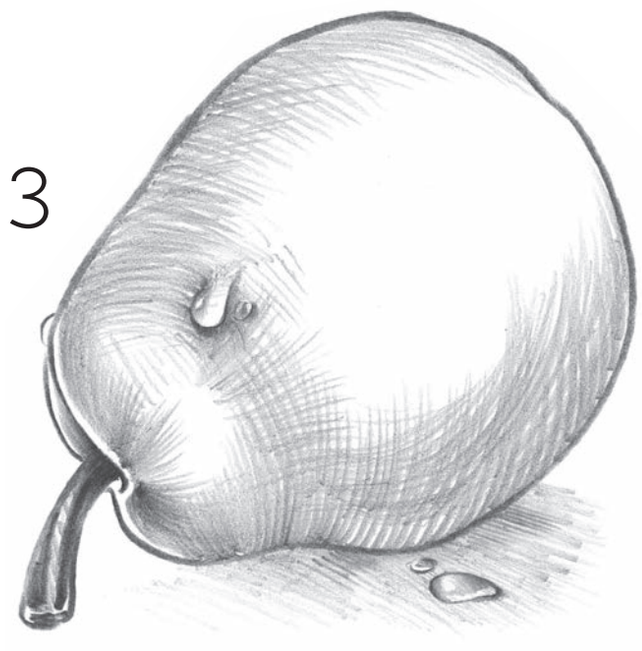
STILL LIFE

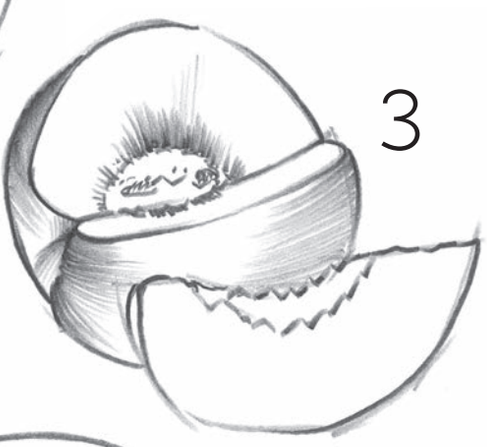


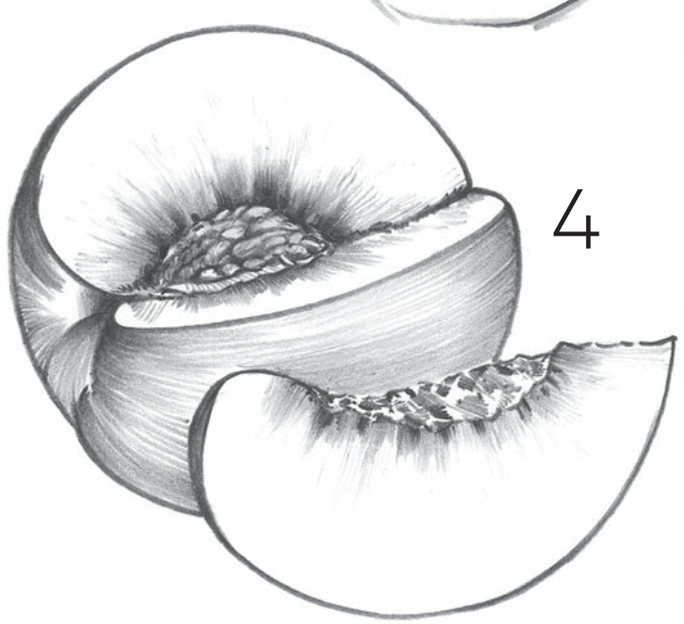
FRUIT & NUTS

Study your subject closely, and lightly sketch the simple shapes. (Notice, for example, that the pear is made up of two circles—one large and one small.) Once the basic shapes are drawn, begin shading with strokes that are consistent with the subjects' rounded forms, as shown in the final drawings.

Drawing the Pear Start with two circles for the pear; next place the stem and the waterdrop. Begin shading with smooth, curving lines, leaving the highlighted areas untouched. Then finish shading and refine the details.





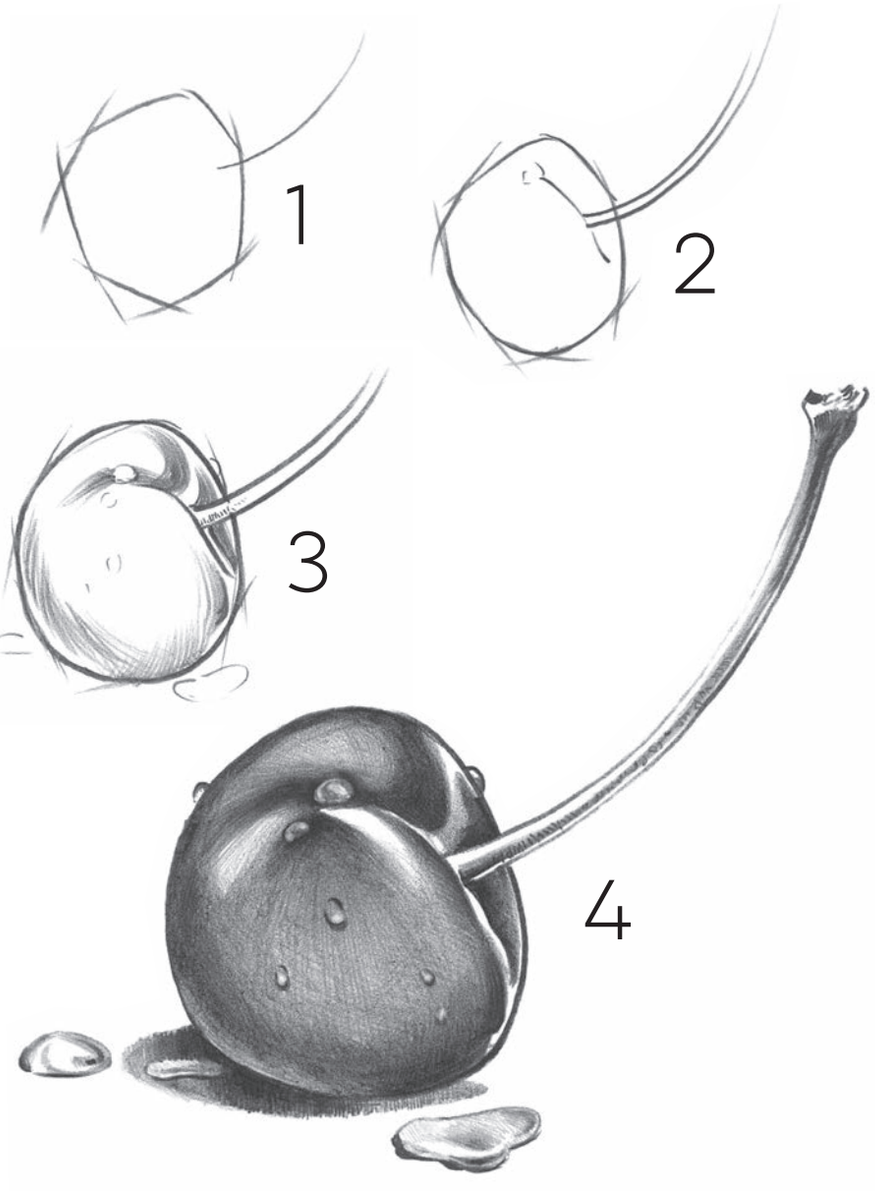


Drawing the Peach First draw the general shapes in step 1. Then, in step 2, place guidelines for the texture of the pit and the cavity on the slice. Begin shading the skin of the peach with long, smooth strokes to bring out its curved surface in step 3. Use a sharp 2B pencil to create the dark grooves on the pit and the irregular texture on the slice. Finish with lines radiating outward from the seed and the top of the slice.

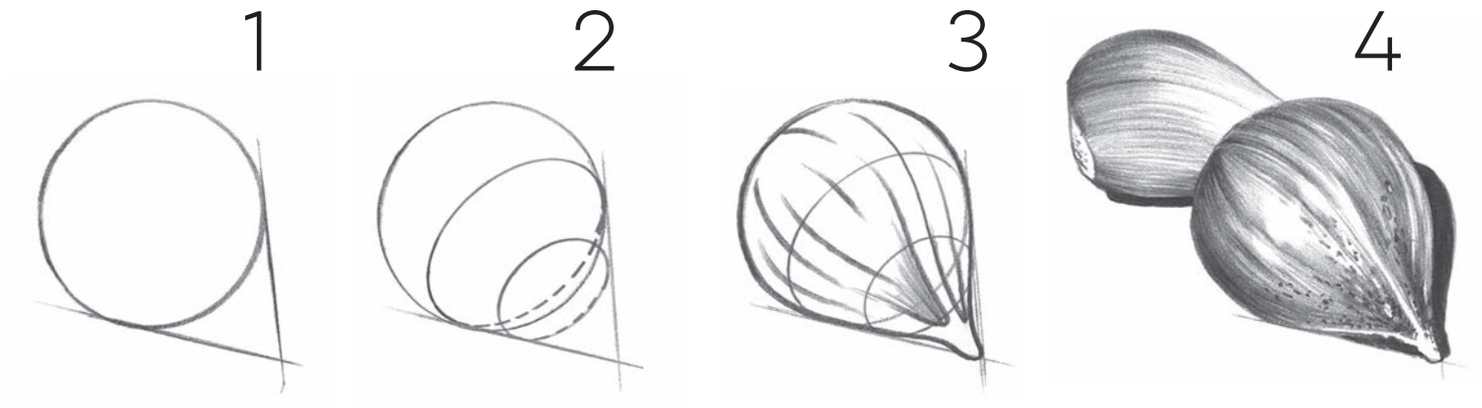
Drawing the Cherry To start the cherry, lightly block in the round shape and the stem, using a combination of short sketch lines. Smooth the sketch lines into curves, and add the indentation for the stem. Then begin light shading in step 3. Continue shading until the cherry appears smooth. Use the tip of a kneaded eraser to remove any shading or smears that might have gotten into the highlights. Then fill in the darker areas using overlapping strokes, changing stroke direction slightly to give the illusion of three-dimensional form to the shiny surface.

Waterdrops Detail Use the arrow directions shown above as a guide for shading the cherry according to its contour. Leave light areas for the waterdrops, and shade inside them, keeping the values soft.

Pools of Water Detail Sketch the outline shapes of the pools of water with short strokes, as you did with the cherry. Shade softly, and create highlights with a kneaded eraser.

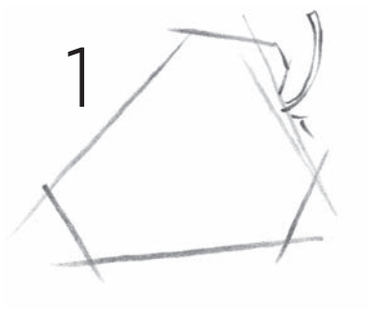


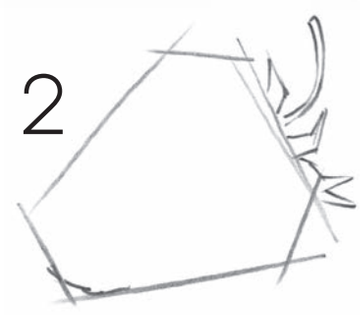
Rendering the Chestnuts To draw these chestnuts, use a circle and two intersecting lines to make a cone shape in steps 1 and 2. Then place some guidelines for ridges in step 3. Shade the chestnuts using smooth, even strokes that run the length of the objects. These strokes bring out form and glossiness. Finally add tiny dots on the surface. Make the cast shadow the darkest part of the drawing.



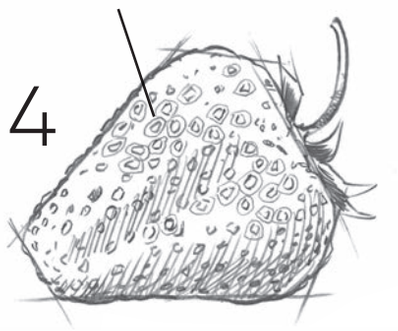
STRAWBERRIES

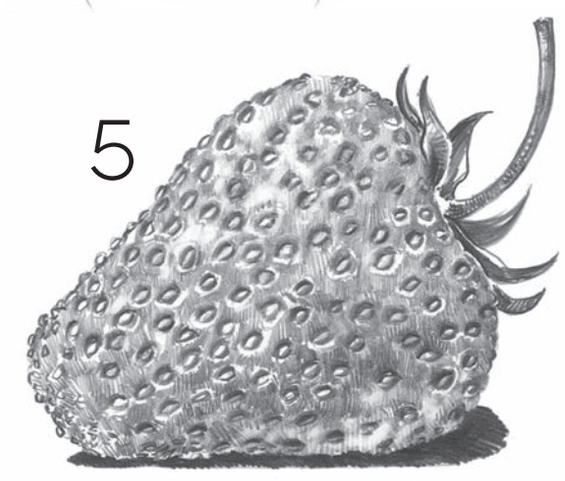
These strawberries were drawn on plate-finish Bristol board using only an HB pencil. Block in the berry's overall shape. Then lightly shade the middle and bottom, and scatter a seed pattern over the berry's surface. Once the seeds are in, shade around them.



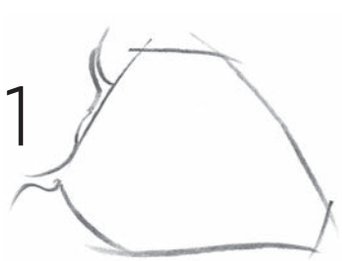


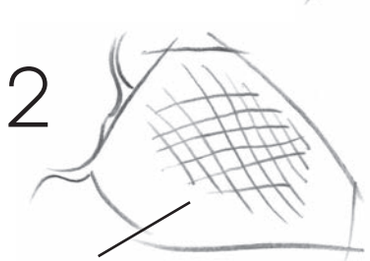
Indicate the shaded areas by lightly drawing circles around the seeds as guides.



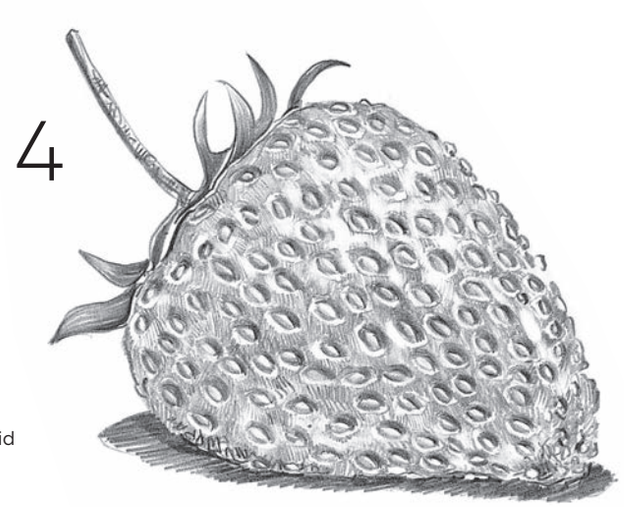


Developing Highlights and Shadows It's important to shade properly around the seeds, creating small circular areas that contain both light and dark. Also develop highlights and shadows on the overall berry to present a realistic, uneven surface.





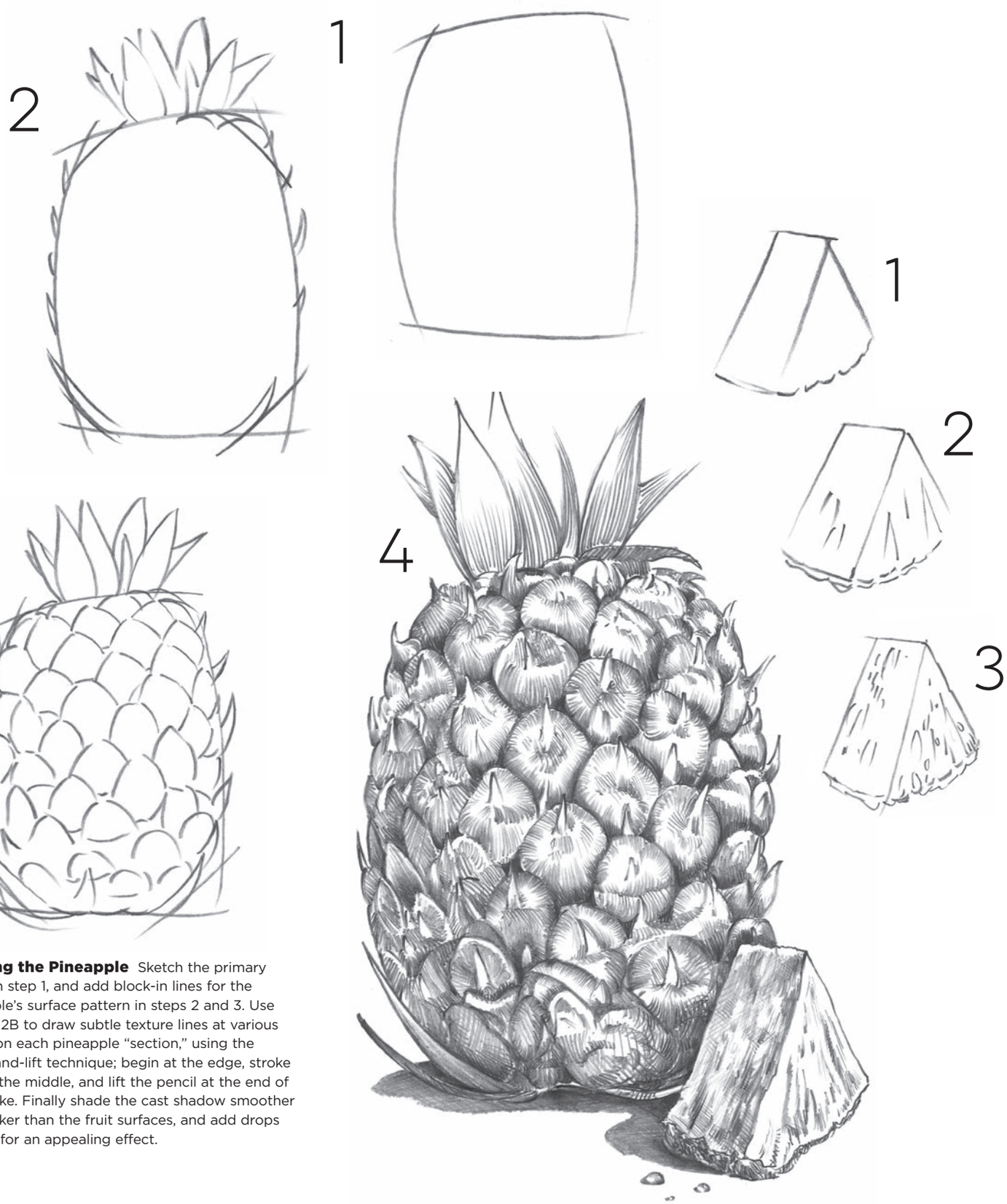
Sketch a grid for the surface pattern.



Drawing Guidelines Draw a grid on the strawberry; it appears to wrap around the berry, helping to establish its seed pattern and three-dimensional form.

PINEAPPLE

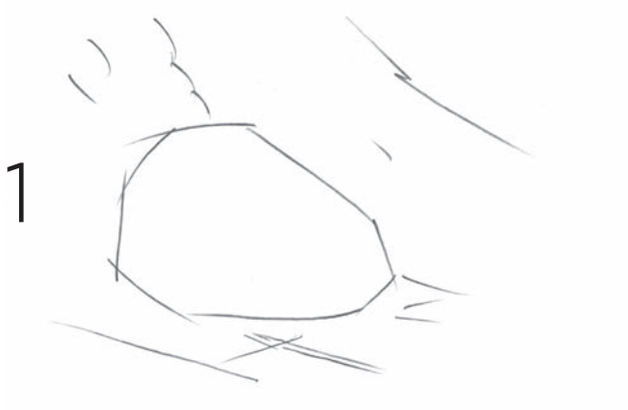
Like strawberries, a prickly pineapple has an involved surface pattern. The pineapple below was done on plate-finish Bristol board using an HB pencil for the main layout and light shading, as well as a 2B for darker areas.

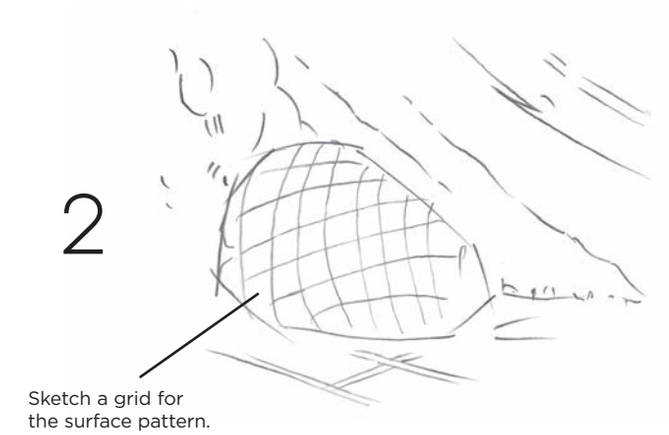


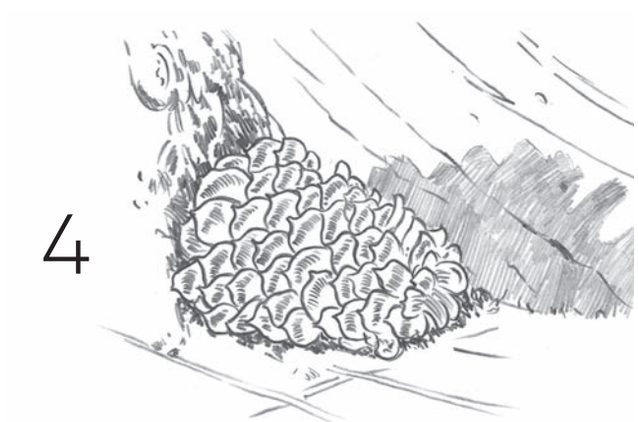
Drawing the Pineapple Sketch the primary shape in step 1, and add block-in lines for the pineapple's surface pattern in steps 2 and 3. Use a sharp 2B to draw subtle texture lines at various angles on each pineapple "section," using the stroke-and-lift technique; begin at the edge, stroke toward the middle, and lift the pencil at the end of the stroke. Finally shade the cast shadow smoother and darker than the fruit surfaces, and add drops of juice for an appealing effect.

PINECONE

Compare the highly textured surface pattern of the pinecone with the strawberry and pineapple on pages 34–35. Using an HB pencil, position the pinecone with light guidelines in step 1. Then indicate the tree trunk and pine needles in step 2, and add a grid for the pattern on the pinecone. From there, add the details and shading.

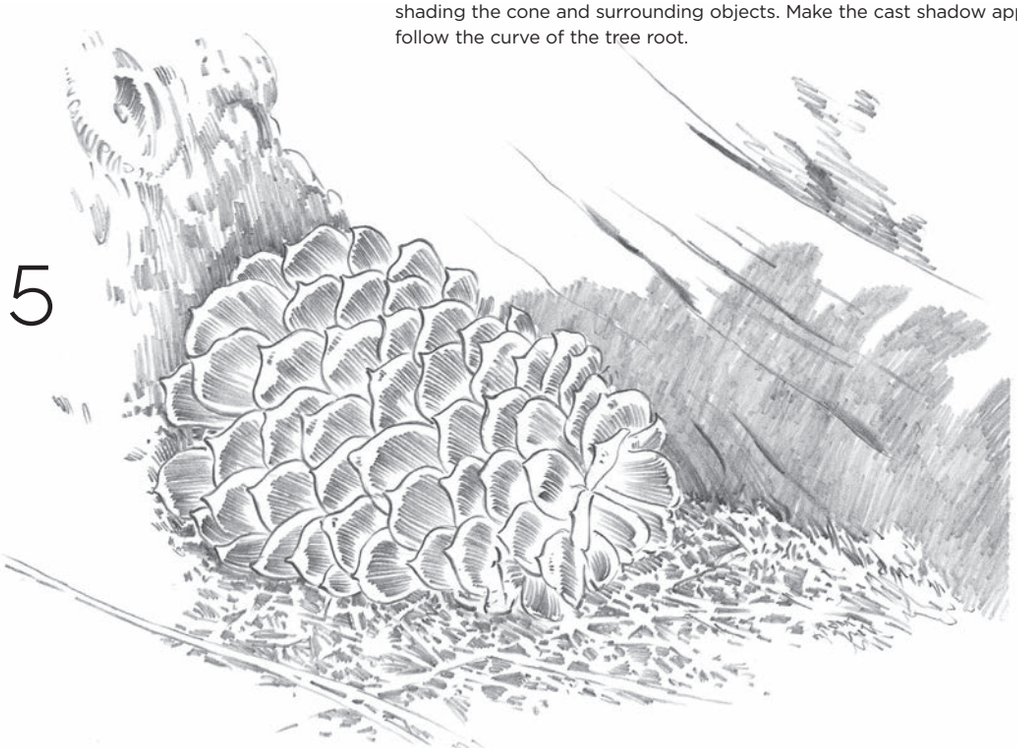




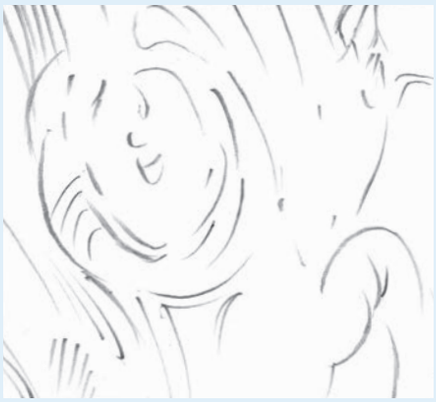


Establishing Detail In step 3, draw the shapes of the spiked scales, which change in size from one end of the cone to the other. In step 4, begin shading the cone and surrounding objects. Make the cast shadow appear to follow the curve of the tree root.

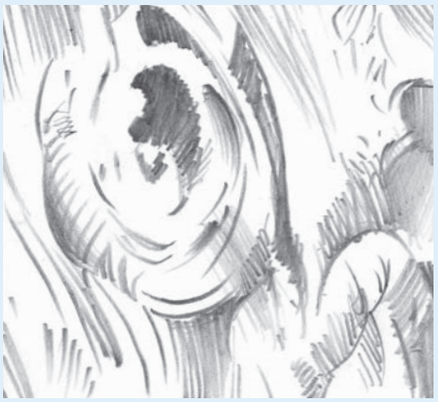
Working with Negative Space Develop the grass in step 5 by drawing the negative spaces; instead of drawing individual pine needles and blades of grass, fill in the shadows between them. By shading around the negative spaces, the grass shapes will automatically emerge from the white of the paper. (See page 23 for more on negative space.)



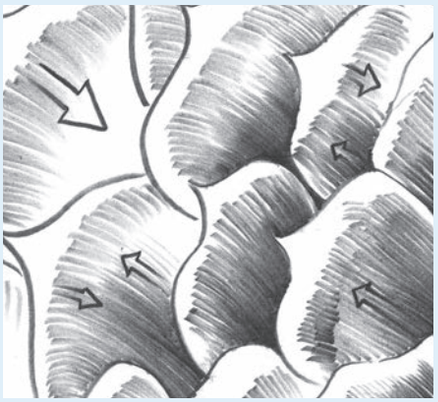
Developing Details



Tree Texture Guidelines To render the bark and knothole of the gnarled tree trunk, first lightly draw in the texture design. Then, when you're happy with the general appearance, proceed with the shading.



Tree Texture Shading Short, rough strokes give the impression of texture, whereas long, smooth strokes provide interest and contrast. Use a combination of the two strokes.



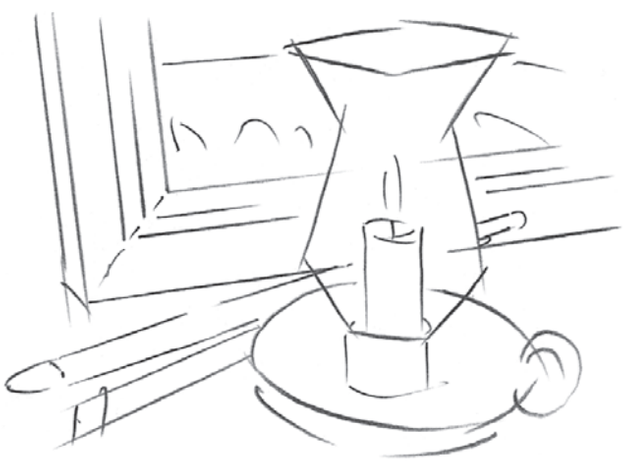
Pinecone Scale Shading Develop each pinecone scale separately, following the arrows on the diagram above for the direction of your strokes. Keep the hatched strokes smooth and close together.

6

CANDLELIGHT

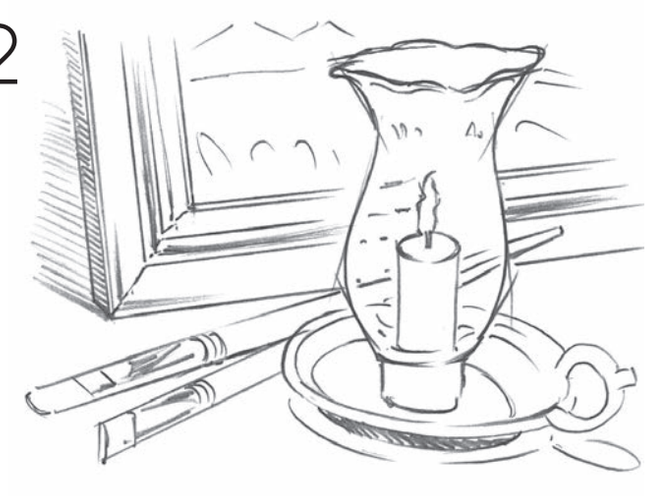
This drawing was done on plate-finish Bristol board with HB and 2B pencils. The pewter-and-glass candlestick, painting, and paintbrushes were arranged on a table; then a quick sketch was made to check the composition.

1



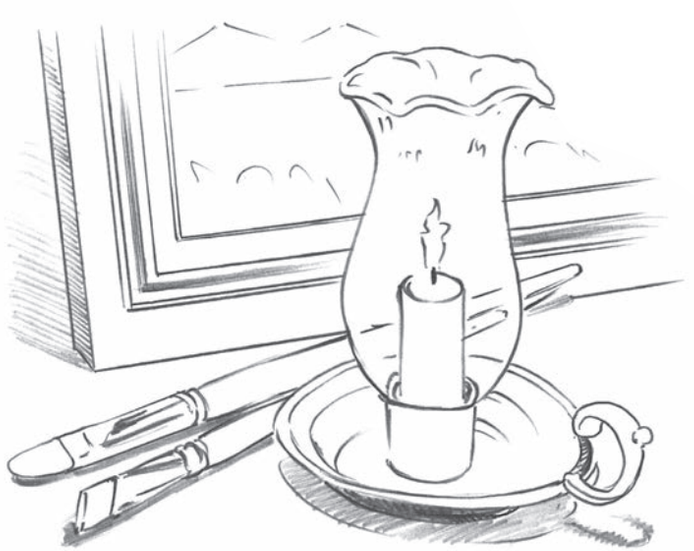
Blocking In the Composition Rearrange three to five items until the composition suits you. Then create the initial sketch of the still life.

2



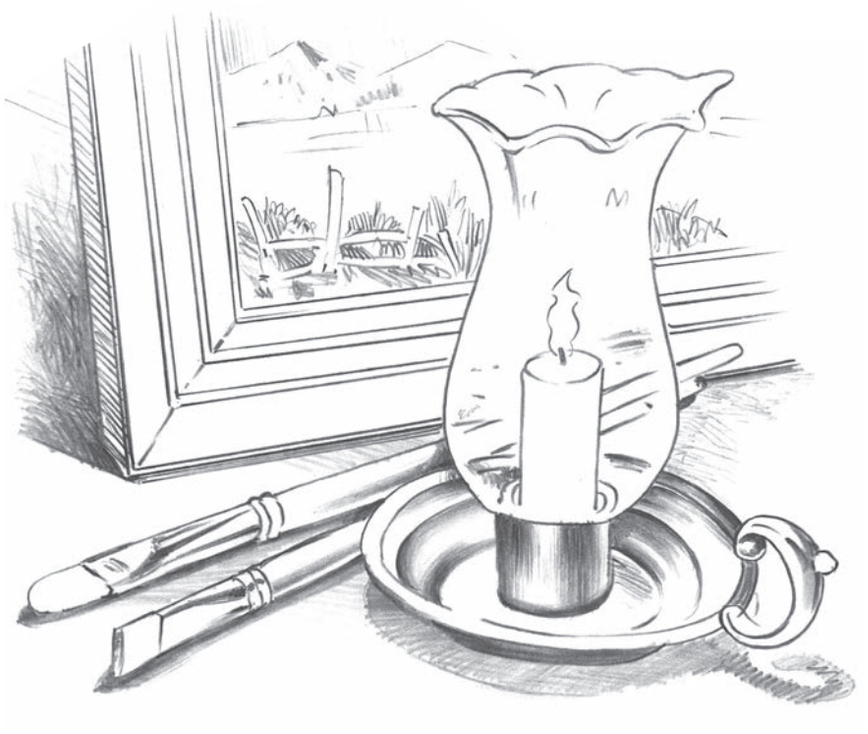
Flame Detail A candle flame isn't difficult to draw. Just make a simple outline, keep all shading soft, and make the wick the darkest part. Be sure to leave a white area in the candle top to suggest a glow.

3



Developing Shape and Form In step 2, place all the guidelines of your subjects; then begin shading with several layers of soft, overlapping strokes in step 3. Gradually develop the dark areas, rather than all at the same time.

4



ARTIST'S TIP

You might often find objects for your still life drawings in the most unexpected places. Combine objects you believe aren't related, and they might surprise you by creating an appealing still life.

5

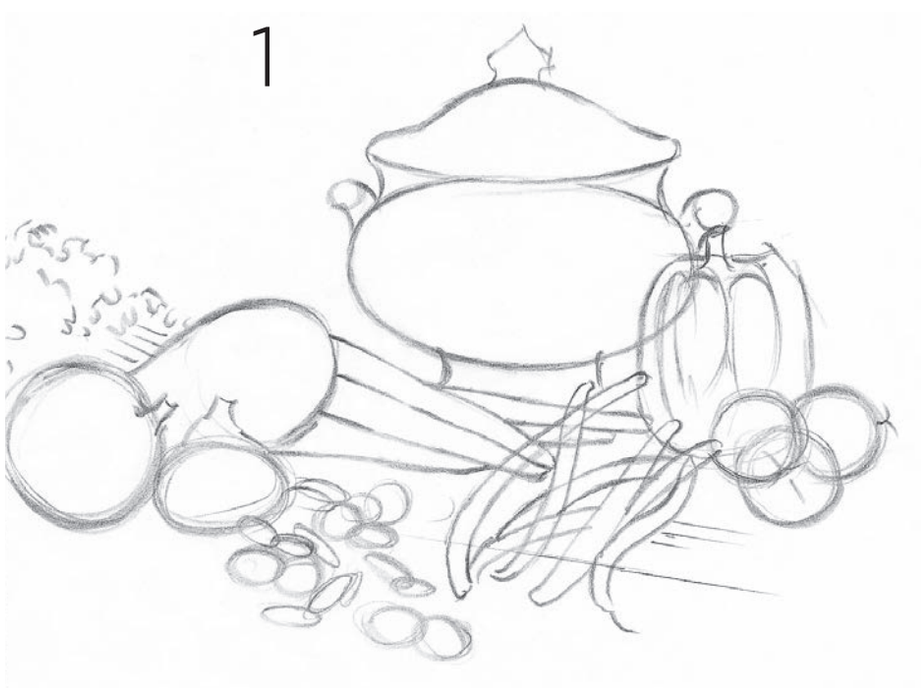
STILL LIFE COMPOSITION

Creating a good still life composition is simply arranging the elements of a drawing in such a way that they make an eye-pleasing, harmonious scene. It's easy to do once you have a few guidelines to follow. The most important things to keep in mind are: (1) choosing a format that fits the subject, (2) establishing a center of interest and a line of direction that carries the viewer's eye into and around the picture, and (3) creating a sense of depth by overlapping objects, varying the values, and placing elements on different planes. Like everything else, the more you study and practice forming pleasing compositions, the better you'll become.

ARRANGING A STILL LIFE

Composing still lifes is a great experience because you select the lighting, you place the elements where you like, and the objects don't move! Begin by choosing the items to include, and then try different groupings, lighting, and backgrounds. Test out the arrangements in small, quick thumbnails. These studies are invaluable for working out the best possible composition.

From your thumbnail sketches, choose a horizontal format. Notice that the tureen is set off-center; if the focal point were dead center, your eye wouldn't be led around the whole drawing, which would make a boring composition. Then lightly block in the basic shapes with mostly loose, circular strokes, using your whole arm to keep the lines free.



Composing with Photos

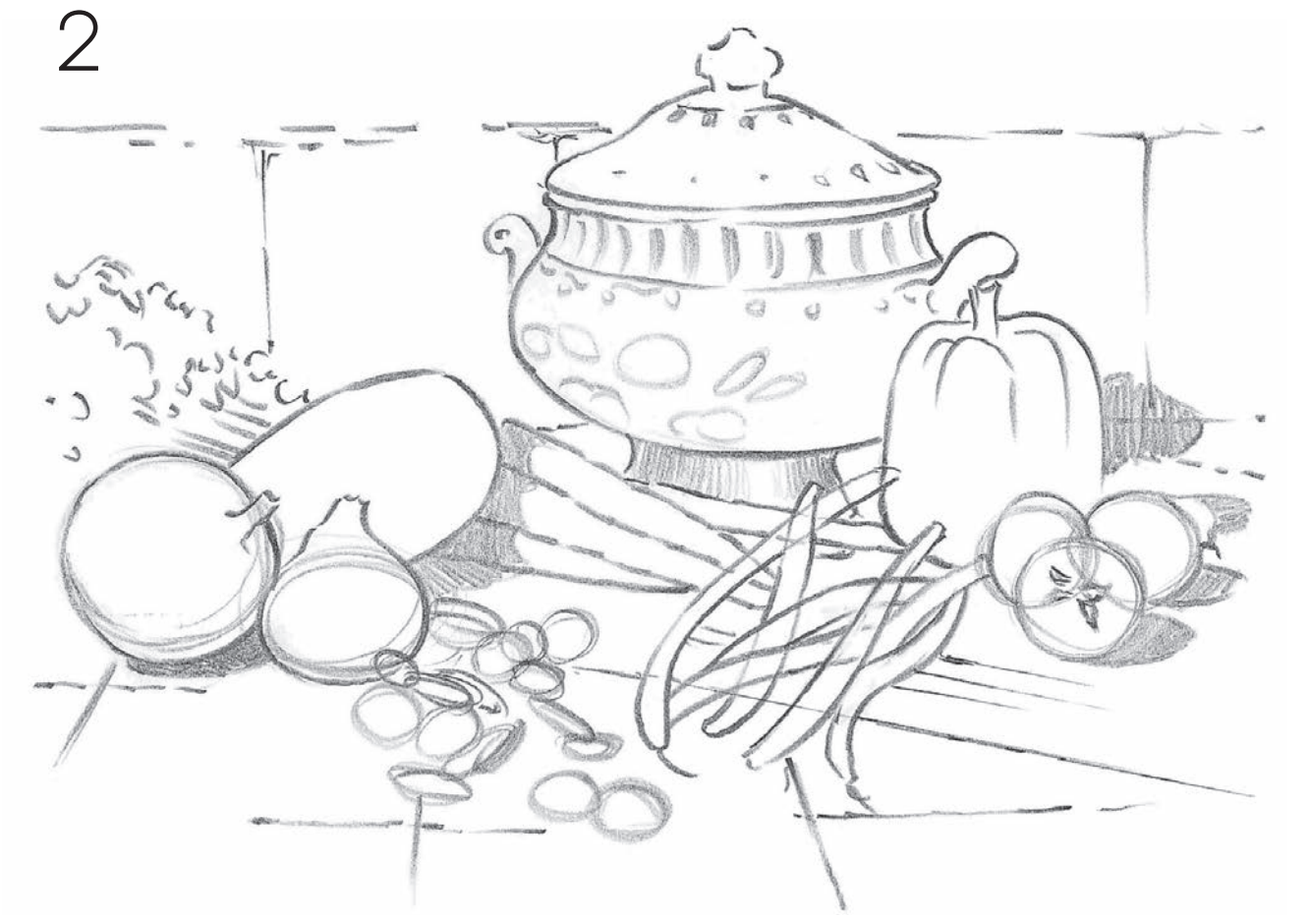
Dynamic compositions rarely "just happen"—most are well-planned, with objects specifically selected and arranged in an appealing manner to create good flow and depth. Taking snapshots of your arrangements will help you see how your setups will look when they're drawn on a flat surface.

Selecting an Orientation

Horizontal The "landscape" format is a traditional one, perfect for drawing indoor or outdoor scenes. Here, as in any good composition, the overlapping vegetables lead the viewer's eye around the picture and toward the focal point—the tureen. Even the tile pattern points the way into the picture and toward the focal point.

Vertical In this "portrait" format, the carrot tops add height to the composition and counterbalance the arc of vegetables in the foreground. The tip of the head of garlic and the angle of the beans lead the viewer into the composition and toward the focal point. In the background, only a suggestion of shadows are drawn, and the vertical tiles are not clearly defined. This adds to the upward flow of the entire composition and keeps the viewer's attention focused on the tureen.

2



Next refine the shapes of the various elements, still keeping your lines fairly light to avoid creating harsh edges. Then, using the side of an HB pencil, begin indicating the cast shadows, as well as some of the details on the tureen.

3

Continue adding details on the tureen and darkening the cast shadows. Then start shading some of the objects to develop their forms using the point and side of an HB pencil.

4

Next build the forms of the other vegetables, using a range of values and shading techniques. To indicate the papery skins of the onion and garlic, make strokes that curve with their shapes. For the rough texture of the potato, use more random strokes.

When you are finished developing the light, middle, and dark values, use a 2B pencil for the darkest areas in the cast shadows (the areas closest to the objects casting the shadows).

REFLECTIONS & LACE

The shiny surface of a highly polished, silver creamer is perfect for learning to render reflective surfaces. For this exercise, use plate-finish Bristol board, HB and 2B pencils, and a kneaded eraser molded into a point. Begin by lightly drawing in the basic shapes of the egg and creamer.

1

Lightly block in the basic shapes and don't go on to the next step until you're happy with the shapes and the composition.

2

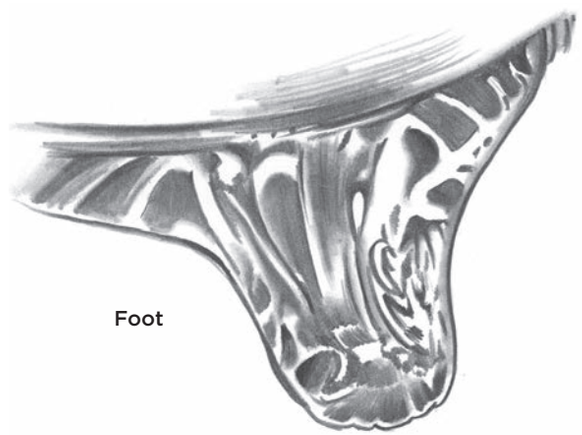
Once the two central items are in place, establish the area for the lace, and add light shading to the table surface. Next position the reflection of the lace and egg on the creamer's surface. Begin lightly shading the inside and outside surfaces of the creamer, keeping in mind that the inside is not as reflective or shiny. Then start lightly shading the eggshell.

3

At this stage, smooth the shading on the egg and creamer with a paper stump. Then study how the holes in the lace change where it wrinkles and then settles back into a flat pattern. Begin drawing the lace pattern using one of the methods described on the opposite page.

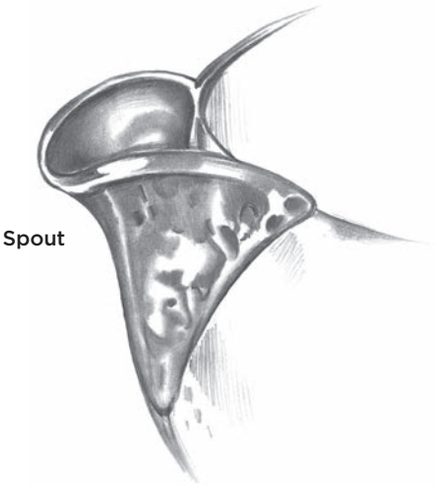
4

In the final drawing, pay close attention to the reflected images because they are key to successfully rendering the objects. Interestingly the egg's position in the reflection is completely different than its actual position on the table because in the reflection we see the back side of the egg.

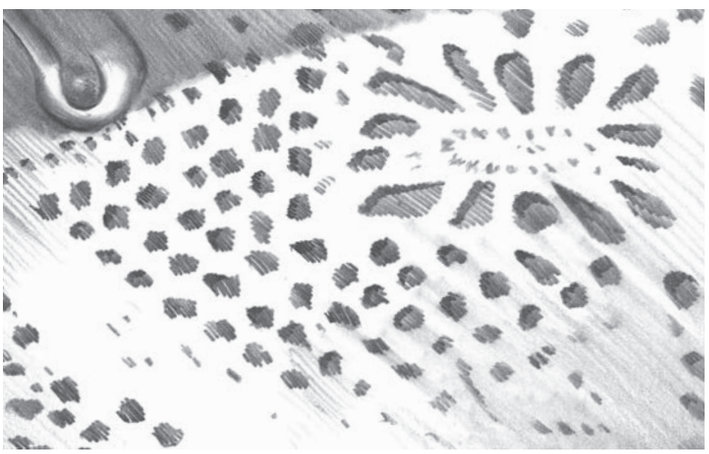


Foot

Foot and Spout Details
These two close-up drawings show detail on the creamer's spout and feet. These are not as shiny as the rounded bowl. Re-create this matte finish by blending the edges and making the concave shadow patterns darker and sharper.



Spout

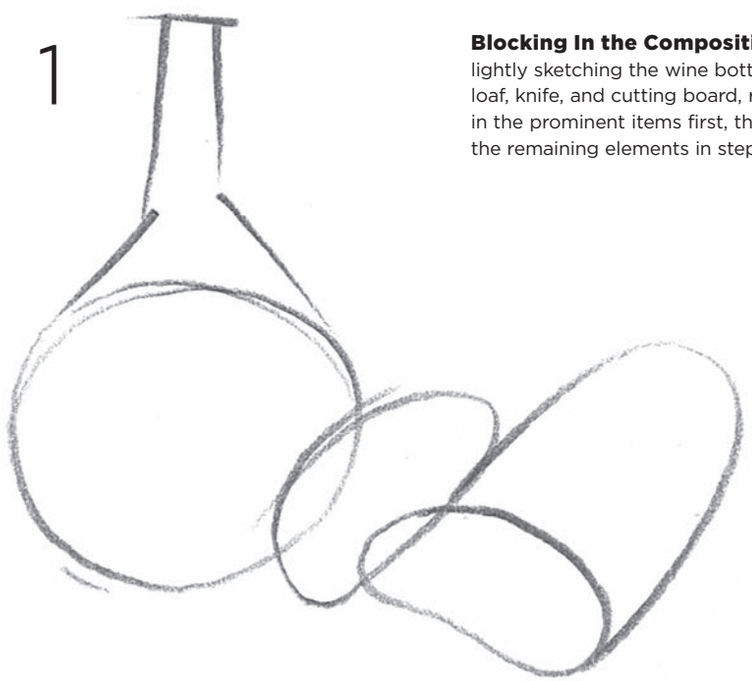


Lace Pattern Detail The drawings above show two approaches for creating the lace pattern. You can draw guidelines for each hole and then shade inside them (left), or you can lightly shade in the shape of each hole (right). Either way, you are drawing the negative shapes. (See page 23.) Once the pattern is established, shade over the areas where you see shadows, along with subtle shadows cast within most of the holes. Make the holes in the foreground darker than those receding into the composition, but keep them lighter than the darkest areas on the creamer. After this preliminary shading is completed, add details of dark and light spots on the lace.

BOTTLE & BREAD

The simplest items in your kitchen can be gathered up into an inviting scene. Here a bottle, a knife, and a loaf of bread on a cutting board were drawn on vellum-finish Bristol board with an HB pencil. Vellum finish has a bit more "tooth" than the smoother plate finish does, resulting in darker pencil marks.

1



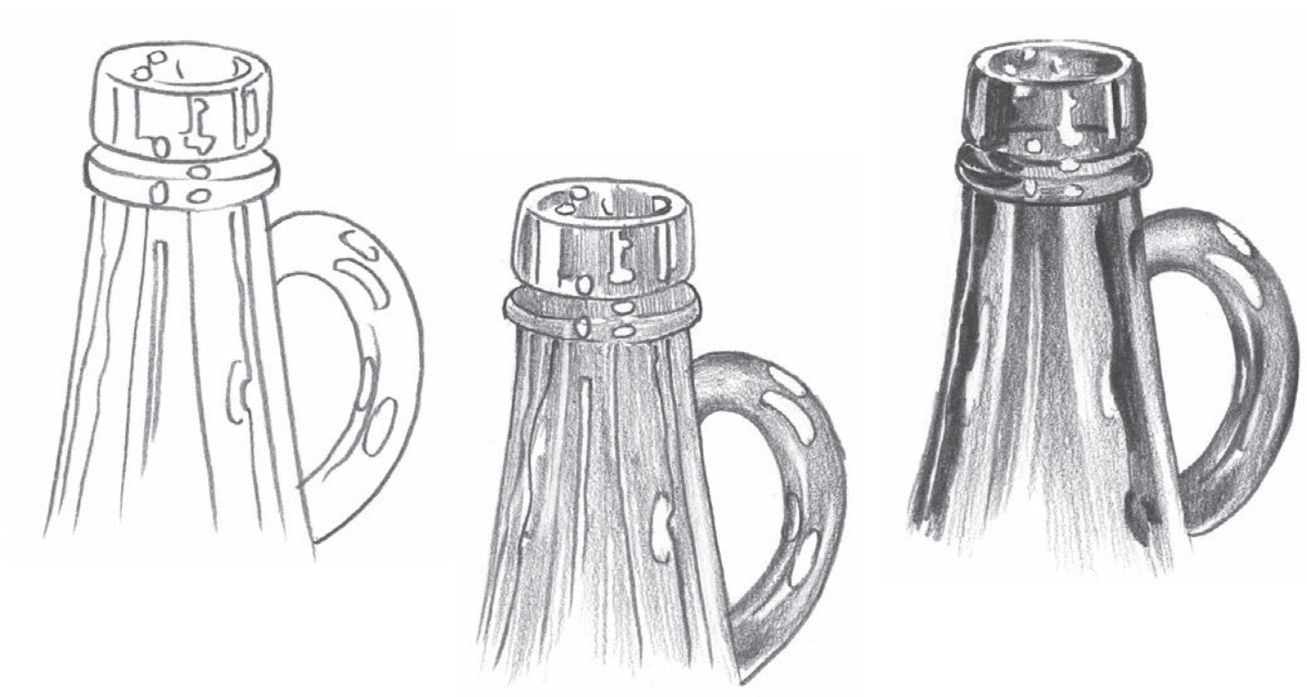
Blocking In the Composition Begin lightly sketching the wine bottle, bread loaf, knife, and cutting board, roughing in the prominent items first, then adding the remaining elements in step 2.

2

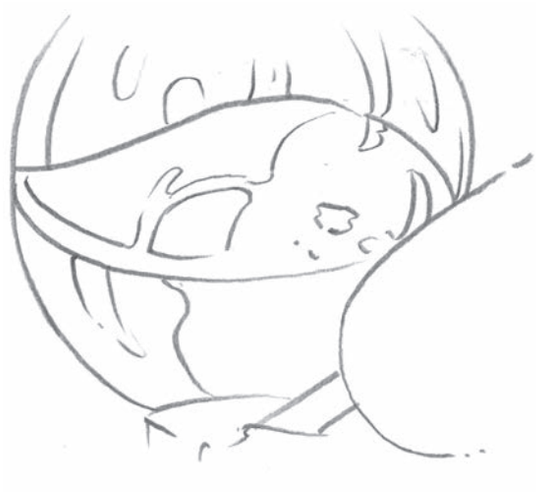
3

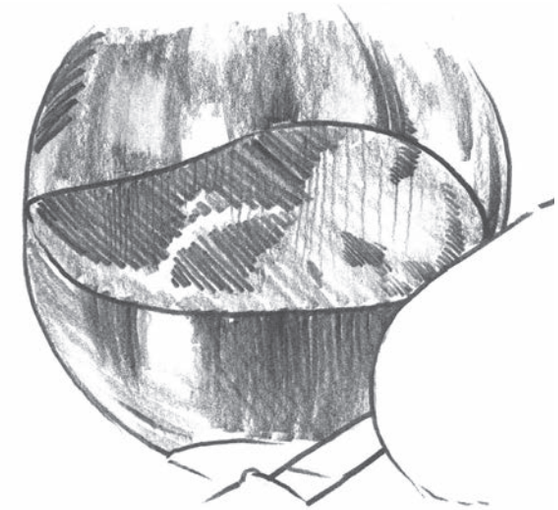
Refining the Drawing
Continue refining the shapes in step 3, and then indicate the placement for the backdrop.

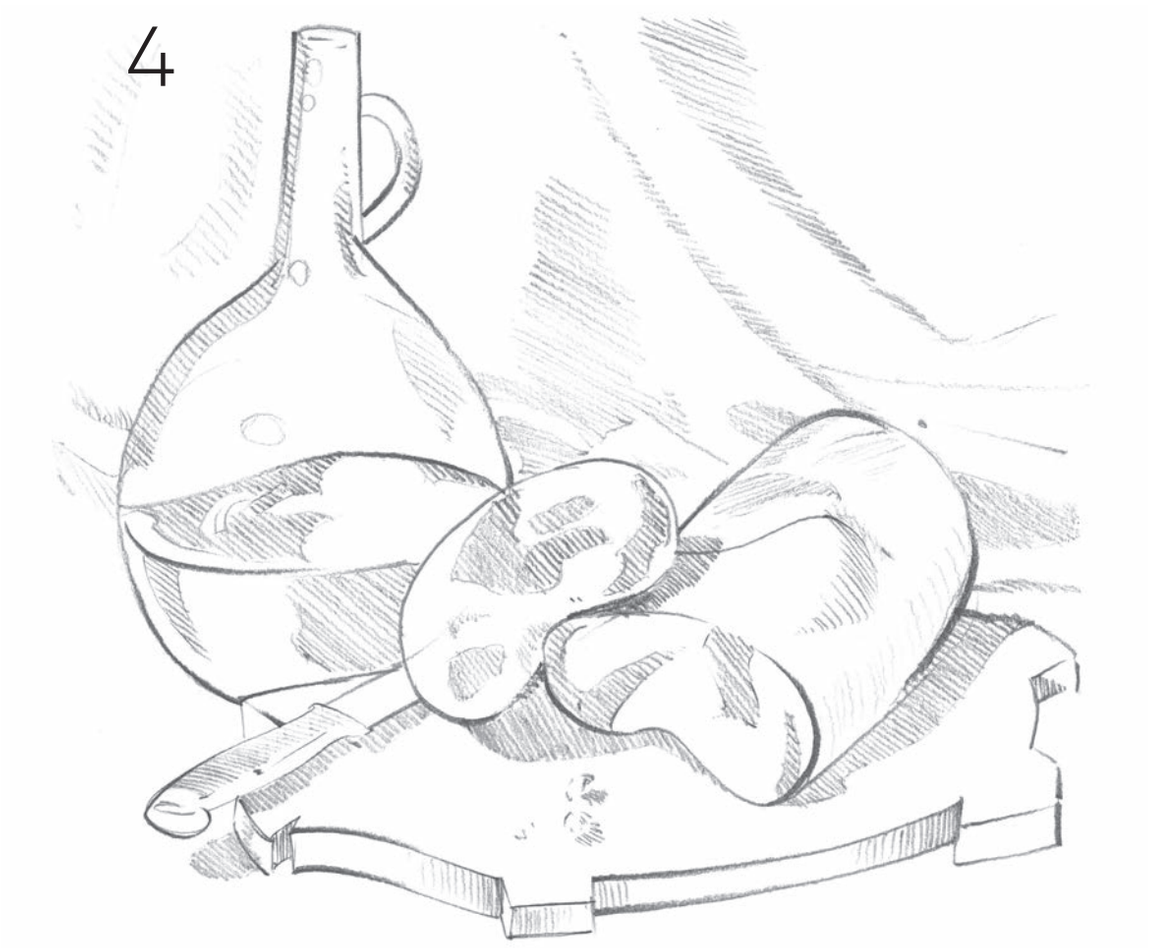
Glass Detail To draw a finished look of shiny glass, follow the steps below showing the bottle's spout. Draw in shapes for the light and dark areas; then evenly shade over all areas that don't contain highlights. Finally fill in the darkest areas and clean out any highlights with a pointed kneaded eraser.



Liquid Detail In the close-up examples below, the guidelines show the distorted wine level, which is caused by the bottle's uneven curves. An artist must make important observations like this in order to create natural, true-to-life drawings.

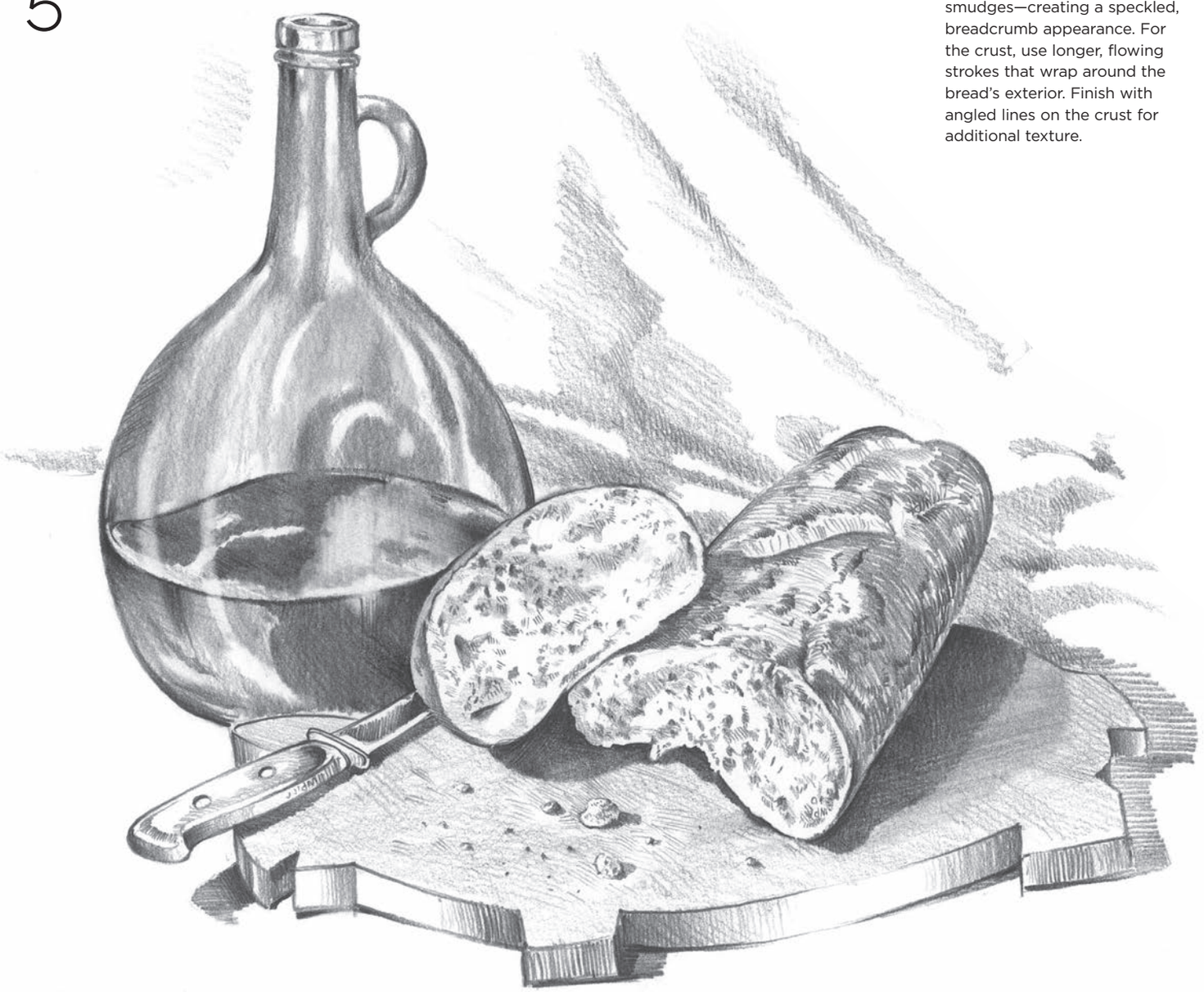






Placing Highlights and Shadows Lightly outline where the highlights will be so you don't accidentally fill them in with pencil. Now add shadows with uniform diagonal strokes. Use vertical strokes on the sides of the cutting board.

5



Developing Form and Texture To draw the irregular texture of the bread's interior, make a variety of marks—tiny lines, dots, and smudges—creating a speckled, breadcrumb appearance. For the crust, use longer, flowing strokes that wrap around the bread's exterior. Finish with angled lines on the crust for additional texture.

ANIMALS

DRAWING ANIMALS

Animals are fascinating subjects, and you can spend many hours at the zoo with your sketch pad, studying their movements, their body structures, and their coat textures. (See pages 56–57 for more on drawing animals from life.) And because pencil is such a versatile tool, you can easily sketch a rough-coated goat or finely stroke a smooth-haired deer. Of course, you don't have to go to the zoo to find models; try copying the drawings here, or find a wildlife book for reference, and draw the animals that appeal to you.

MAKING YOUR SUBJECT UNIQUE

Before you begin drawing any animal subject, ask yourself what it is that makes that animal distinct from all others. For example, sheep, horses, and giraffes all have hooves and a similar body structure, but a bighorn sheep has curled horns and a shaggy coat, a horse has a smooth coat and a single-toed hoof, and a giraffe has an elongated neck and legs and boldly patterned markings. Focusing on these distinguishing characteristics will make your drawings believable and lifelike.

Depicting Hair To show the texture of this bighorn's coat, use the point of a 2B to apply long, wavy strokes on the body. Then draw short, wispy tendrils on the legs and underbelly.

Creating a Portrait To capture this horse's likeness, focus on its features: the large nostril, wide eye, pointed ears, and strong cheekbone all distinguish this horse from, say, the sheep above or the giraffe on page 54. Use a sharp-pointed pencil for the outline and details, and the flat side of the lead for shadows. Then go back over the shading with the point to accentuate the underlying muscles, leaving large areas of white to suggest a smooth, glossy coat.

Showing Action Drawing from pictures of animals helps you study their movements frozen by the camera. Focus on the sharp angles of the legs and feet, and suggest the underlying muscles by varying the direction of your strokes.

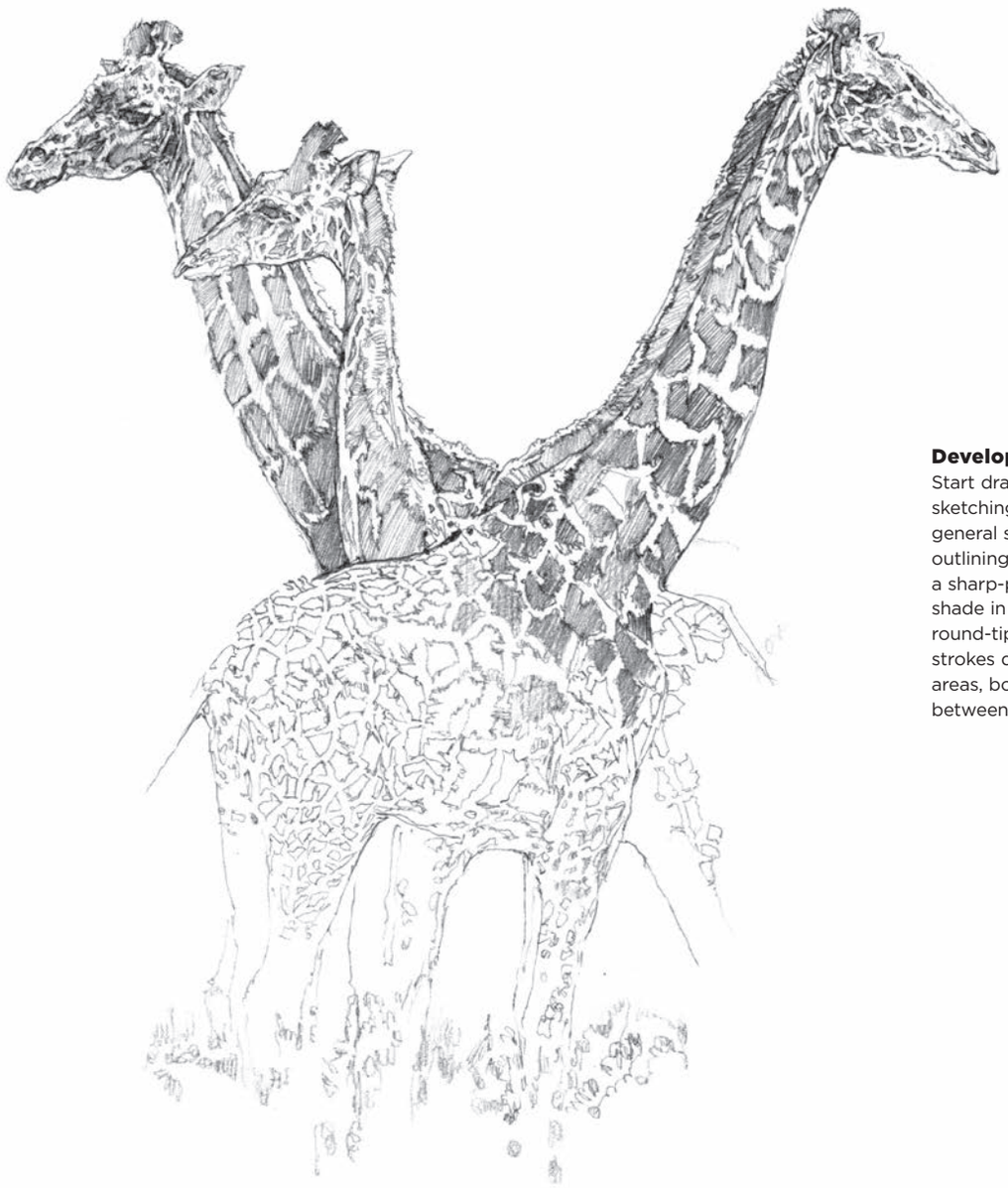
Feet Detail Horses have solid, single-toed hooves, whereas giraffes, sheep, and other ruminants have split (cloven) hooves. Notice that the horse's hoof is angled a little more than the giraffe's and that the giraffe's toes are not perfectly symmetrical.

Horse

Giraffe

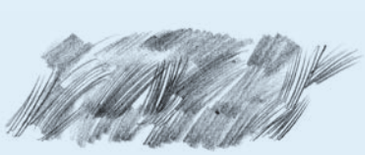
Studying the Head When drawing the head, pay special attention to the animal's most distinctive features. For the giraffe, emphasize the narrow, tapered muzzle and the heavy-lidded eyes, adding long, curved eyelashes. To make sure the knobbed horns don't look "pasted on," draw them as a continuous line from the forehead, curving back where they attach to the head.

Working Out the Structure To draw the full body, make sure the proportions are correct. Begin by placing circles for this giraffe's midriff, shoulders, withers, and haunches. Then use the body width as a guide for the other parts: the neck (from shoulder to head) and the legs are all about the same length as the body is wide, and the head is roughly a third as long.

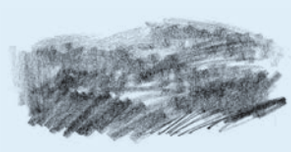


Developing Markings
Start drawing this trio by sketching and refining their general shapes and then outlining the markings with a sharp-pointed HB. Then shade in the spots with a round-tip HB, making your strokes darker in the shadow areas, both on the spots and between them.

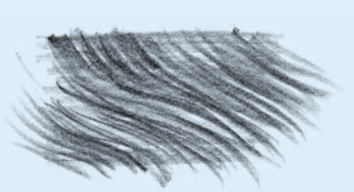
Drawing Fur and Hair



Smooth Coat Shade the undercoat with the side of a blunt 2B and pick out random coat hairs with a sharp HB pencil.



Rough Coat Using the side of your pencil, shade in several directions. Use different strokes and various pressures.



Long Hair Make wavy strokes in the direction the hair grows, lifting the pencil at the end of each stroke.

Short Hair Use a blunt HB to make short, overlapping strokes, lifting the pencil at the ends to taper the tips.

DRAWING AT THE ZOO

When going to the zoo, you can observe all the different animals and draw them in a variety of poses. This is another great way to practice seeing the important shapes and to train your hand to draw them quickly! Make several rough sketches of an animal—plus a few with some detail whenever you get the chance. You can also write comments in the margins of your sketchbook—noting the animals' expressions, mannerisms, patterns, fur textures, and colors—so that you can refer to them later, when you're back in your work space.

DRAWING FROM LIFE

When working outside (also called "on location"), it often pays to keep your art materials to a minimum so that they're easily transportable. For the zoo, try taking only a small sketchbook, a few HB pencils, and a sharpening implement. You might include an eraser if you plan to make rendered drawings. Another thing to consider is the weather. Heat and glare can make drawing uncomfortable, so you may also want to take a hat, water, and even bug repellent, if necessary.

Sketching Quickly The zoo is a wonderful place to sketch birds, although most don't stand still for very long. Quickly sketch the general pose of each bird and then add more detail. It's good idea to bring a camera along to record details for future drawings. And if you can't get close enough to the animal to see clearly, use your camera lens as "binoculars" and zoom in!

Observing Animals One of the joys of sketching live birds and animals is the spontaneous and natural actions you are privy to. If you find a large pelican like this one drying its wings in the sun, for example, you'll have a little more time to draw, so you might be able to add the details and some shading on the body, head, and wings.

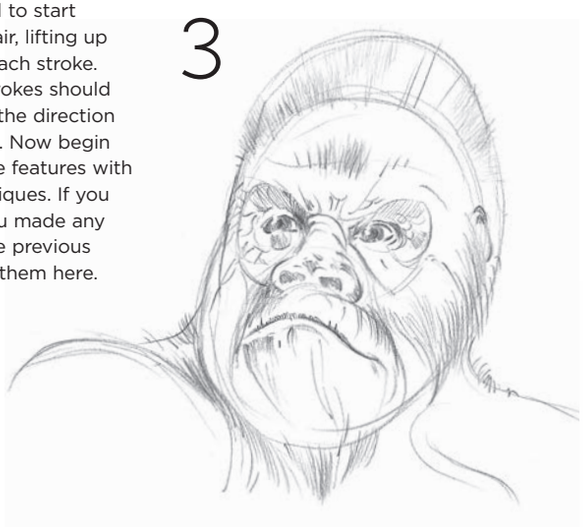
Taking "Notes" When catching sight of magnificent animals like these, make a quick sketch and take some photos on site. Then develop your final drawing back at your work space, using your sketches and photos for reference.

Adult gorillas often sit and observe their onlookers, giving you enough time to make fairly detailed drawings. Begin by lightly sketching some loose ovals to work out the shapes of the head and shoulders. Then draw shapes to suggest the features and a line to indicate the brow.

Start adding details to the eyes, nose, and mouth. Place the ear, aligning it with the brow. Then begin suggesting the basic hair patterns, following the curves of the face and shoulders.

Sketching Gestures Make some quick, gestural, contour drawings of an active young gorilla to work out its proportions and postures. Pay particular attention to the size relationships of the arms and legs, as well as the angles of the shoulders, spine, and pelvis.

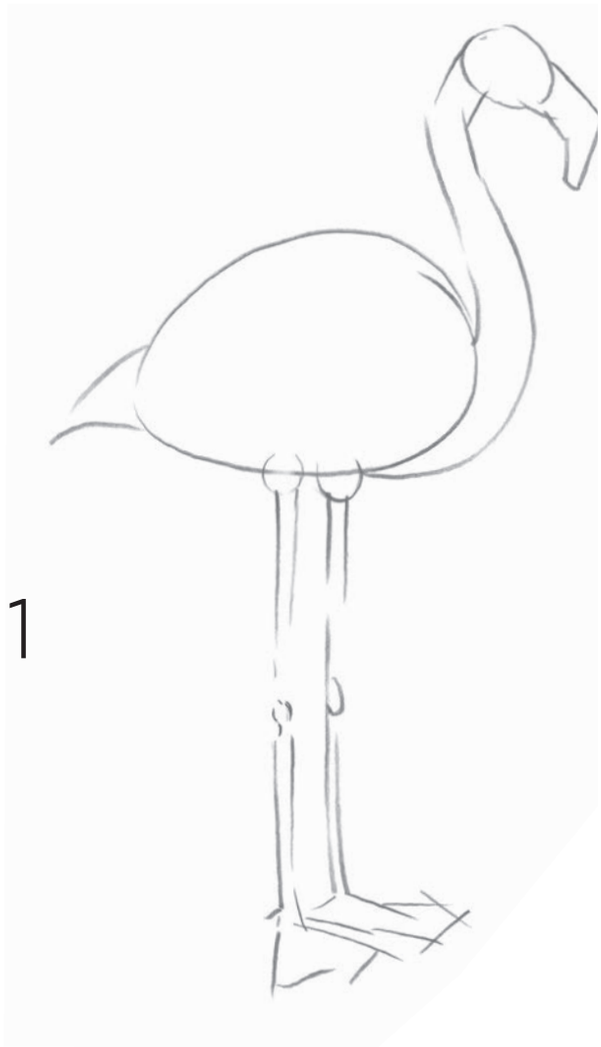
Use the sharp point of your HB pencil to start filling in the hair, lifting up as you finish each stroke. Your pencil strokes should always follow the direction of hair growth. Now begin developing the features with shading techniques. If you notice that you made any mistakes in the previous steps, correct them here.



Continue building up the hair with tapered strokes, following the contours of the face and shoulders but stroking up at the top of the head and over the brow. Then refine the ridges, bumps, and wrinkles of this great ape's expressive face, and finish developing the surprisingly small ear. Use a 2B pencil for the darkest shadows and the eyes, leaving the paper white for the highlights.

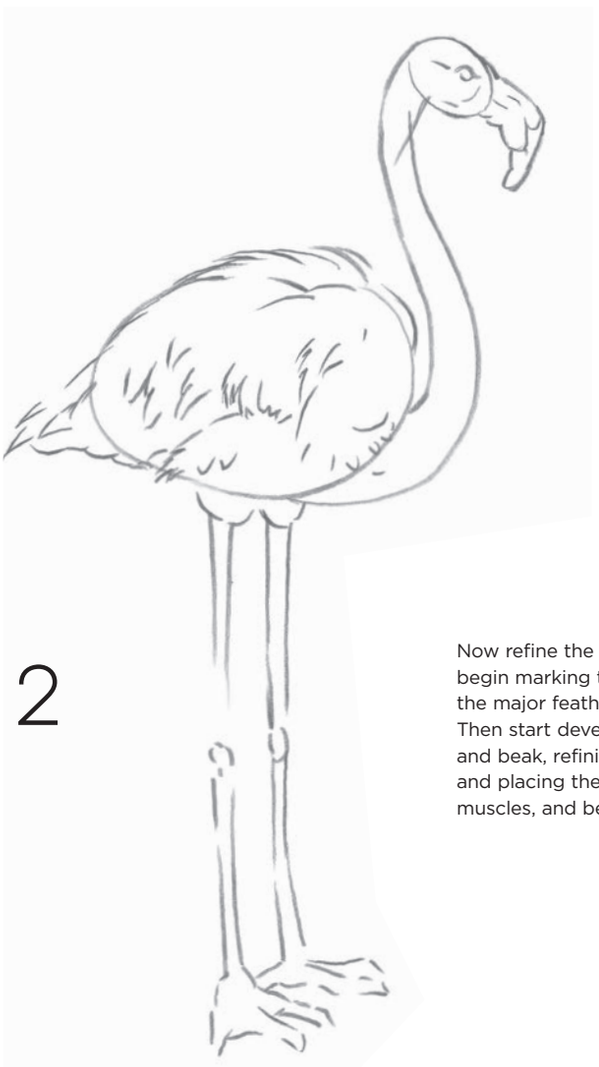
FLAMINGO

Although the flamingo is best known for its color, its interesting textures make it an ideal subject for graphite pencil sketching. Pay attention to details as you render this bird's stubbly head and neck feathers, soft back and wing feathers, smooth beak, and tough legs and feet.



1

With an HB pencil, start by placing the flamingo's head and body using egg shapes. Then sketch the S shape of the neck and the large, curved beak. Add a triangle shape for the tail, and draw the outline of the legs and feet, placing ovals for the "knees." Note that the legs are about the same length as the distance from the top of the head to the base of the body.

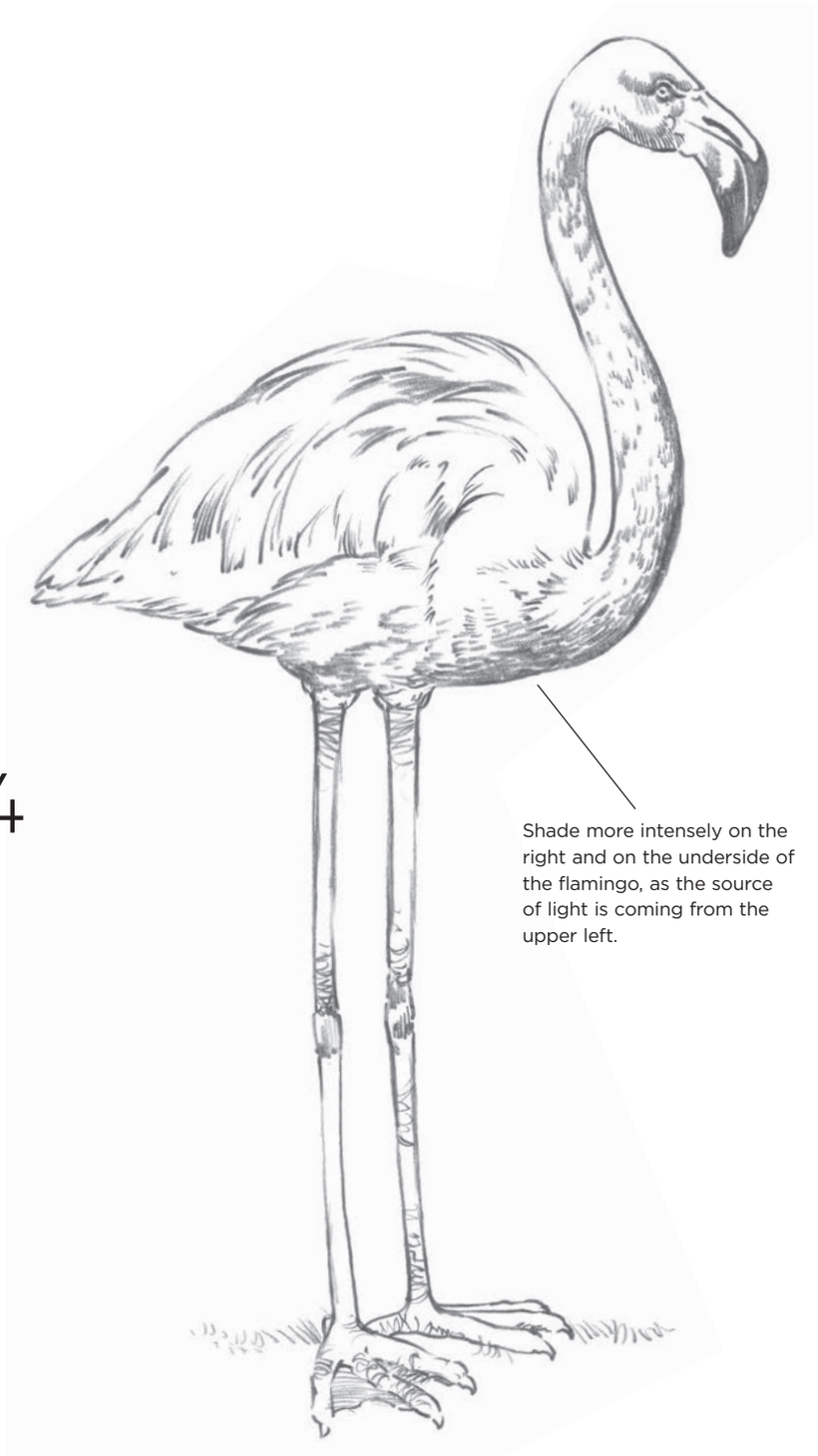


2

Now refine the outlines and begin marking the placement of the major feathers on the body. Then start developing the head and beak, refining the outlines and placing the eye, facial muscles, and beak pattern.

3

Next erase any guidelines that are no longer needed. Then add light shading to the underside of the body and the upper legs with short, curved strokes. Continue developing the head with a few feather details, and then darken the tip of the beak.



4

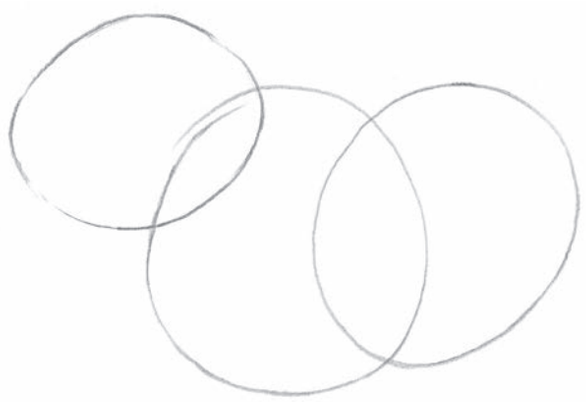
Shade more intensely on the right and on the underside of the flamingo, as the source of light is coming from the upper left.

Now add the final details. First finish shading the flamingo's neck and belly using a soft pencil in the underhand position; then make short strokes in the direction in which the feathers lie. Add texture to the legs and feet with squiggly lines. Finally create the final feathers on the flamingo's back with long, curved strokes.

ELEPHANT

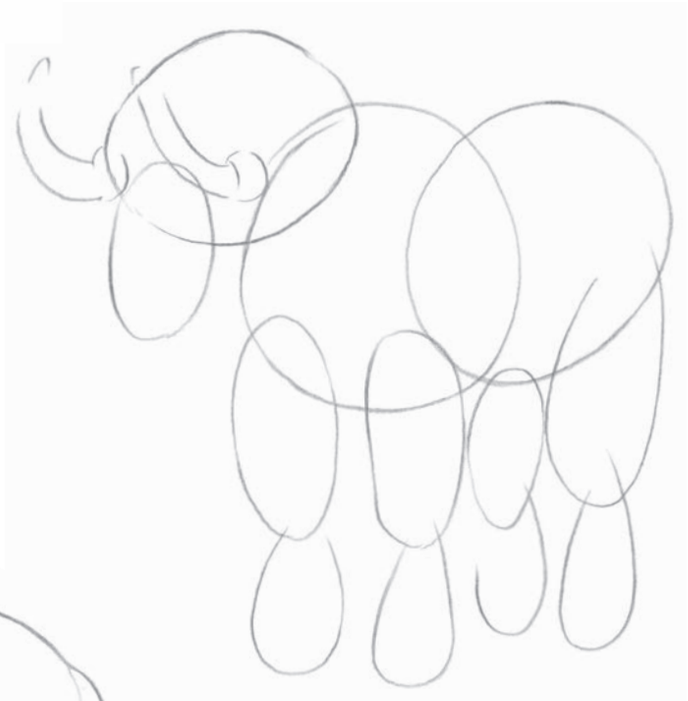
This elephant makes a simple subject because even its details are larger than average! Use simple shading to indicate its ridged trunk, wrinkled body, smooth tusks, and bent tail.

1



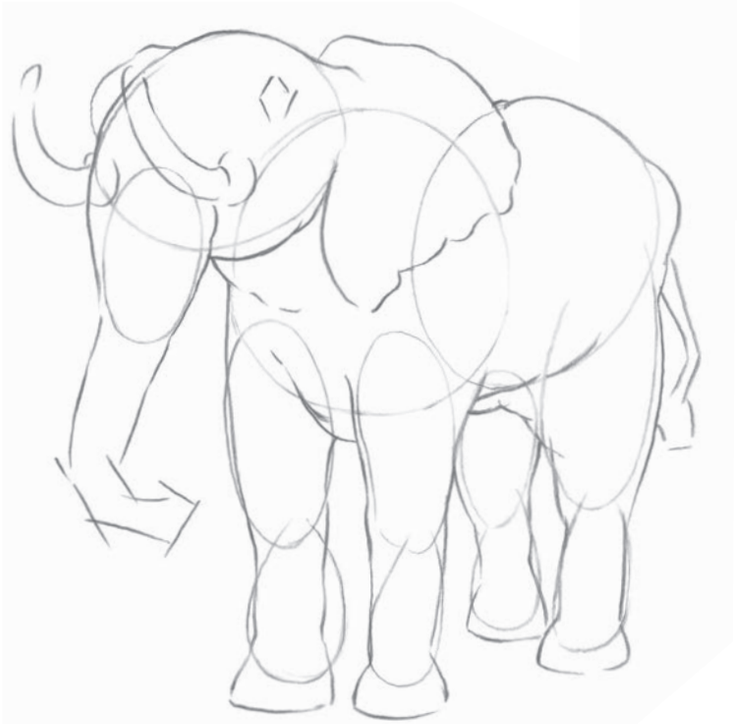
Begin by drawing large, overlapping circles and ovals to place the elephant's head and establish the general bulk of the body.

2



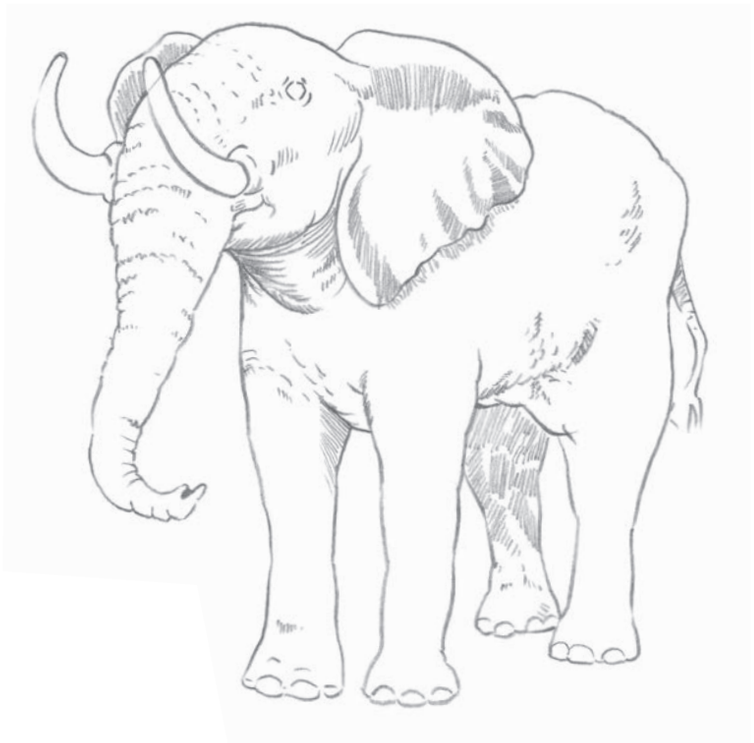
Next draw thin, vertical ovals to indicate the legs and the widest part of the trunk. Then draw the curved shapes of the tusks on either side of the base of the trunk.

3



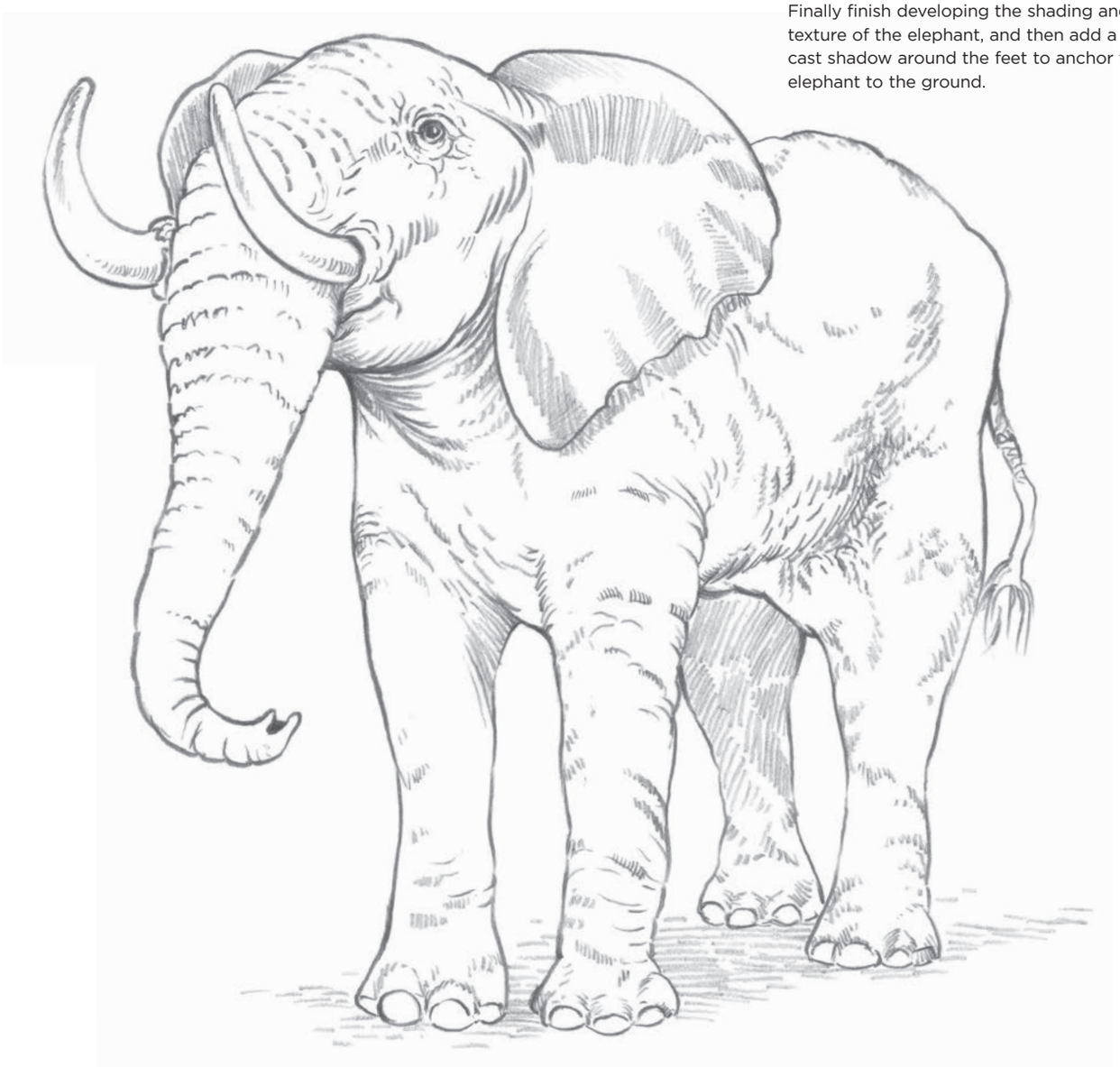
Using the basic shapes as a guide, draw the outline of the elephant's body, ears, head, and legs as shown. Then sketch the shape of the trunk and the general outline of the tail.

4



Refine the outlines and erase any guidelines that remain. Then apply shading to the neck, ears, tail, and legs, reserving the darkest applications for the final step. Use short strokes to suggest the wrinkles on the trunk and some folds of skin on the body.

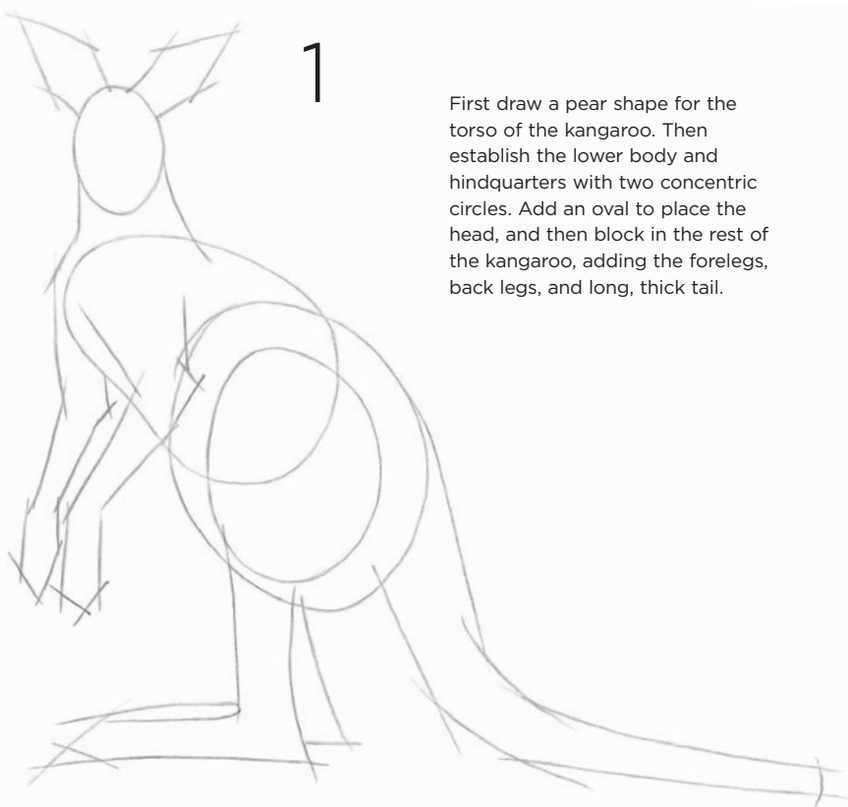
5



Using a 2B pencil, reinforce the darkest shadows, such as on the tail and beneath the head. Then fill in the detail of the eye, leaving a small spot unshaded for the highlight. Finally finish developing the shading and texture of the elephant, and then add a light cast shadow around the feet to anchor the elephant to the ground.

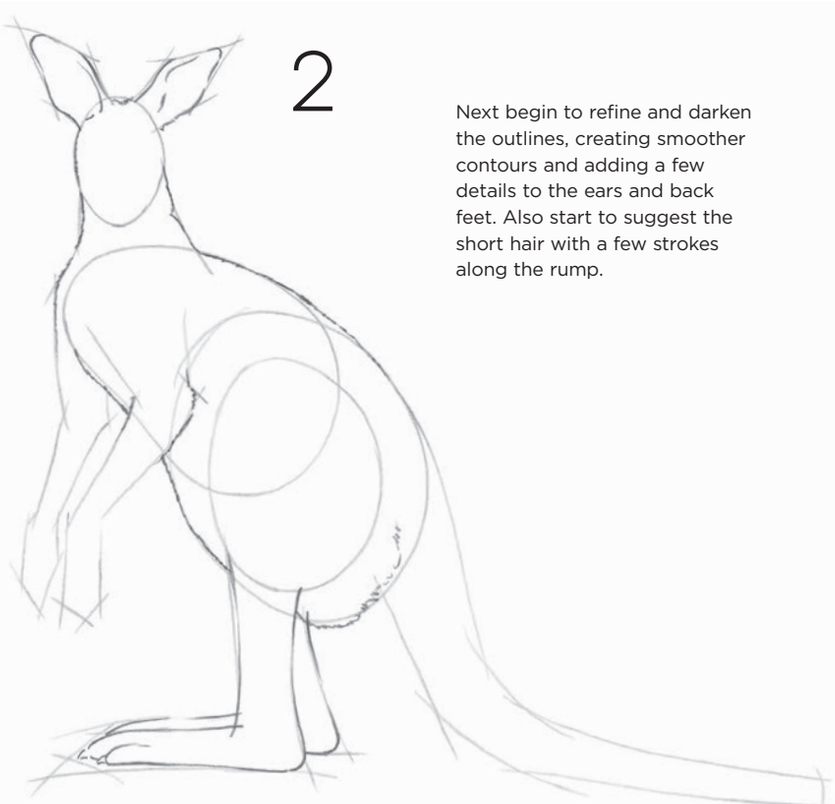
KANGAROO

With the kangaroo, it's especially important to draw what you see, not what you expect to see. Study the features of the animal before beginning. For example, notice that the kangaroo's ears, tail, and feet are disproportionately large in comparison to its other features. Attention to detail will produce a more accurate final drawing.



1

First draw a pear shape for the torso of the kangaroo. Then establish the lower body and hindquarters with two concentric circles. Add an oval to place the head, and then block in the rest of the kangaroo, adding the forelegs, back legs, and long, thick tail.

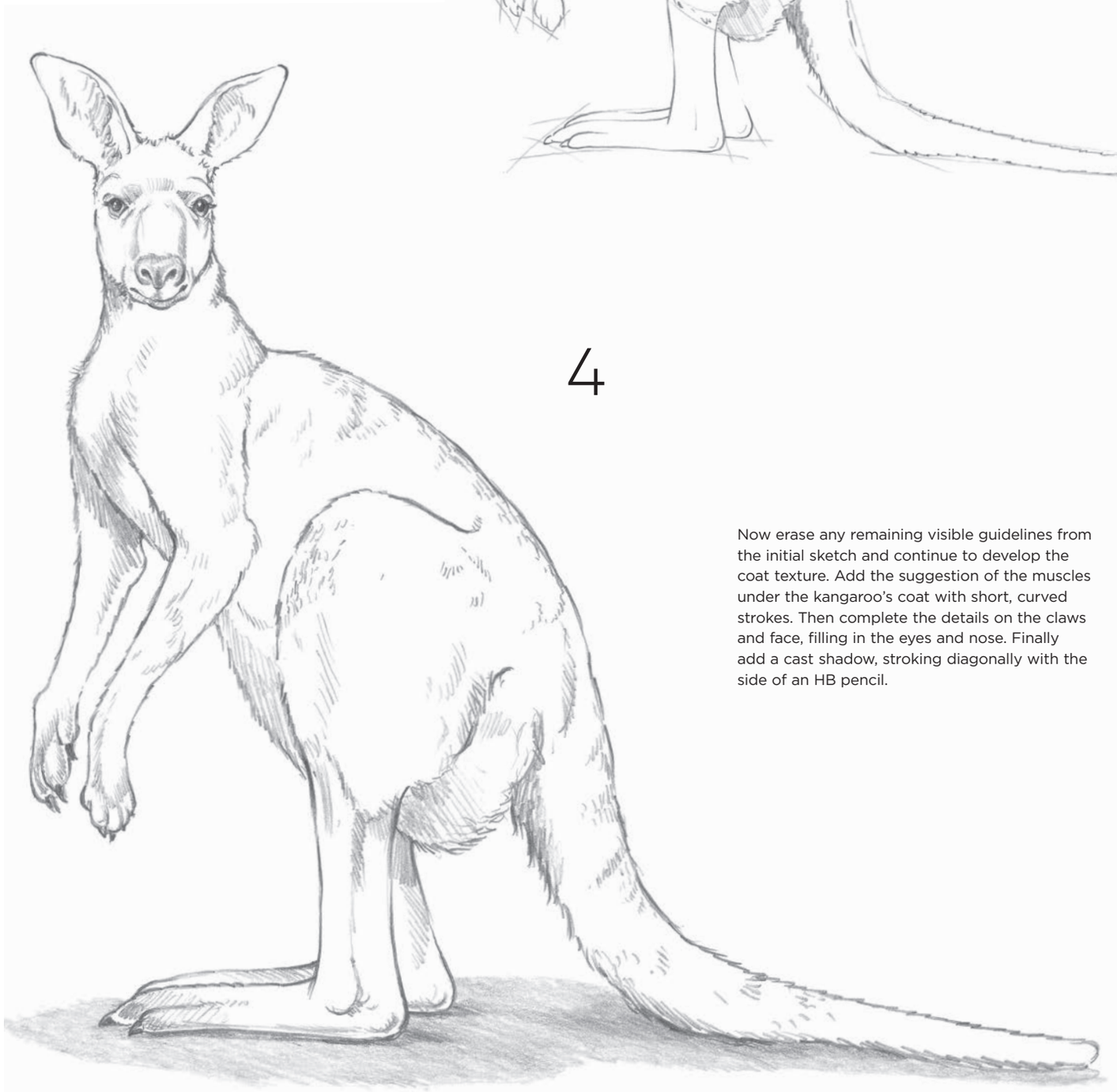


2

Next begin to refine and darken the outlines, creating smoother contours and adding a few details to the ears and back feet. Also start to suggest the short hair with a few strokes along the rump.

3

At this point, draw light outlines to place the eyes, muzzle, nose, and mouth, and start to refine the shapes of the toes on the forelegs. Then start to shade the coat by adding closely placed parallel strokes to the underside.

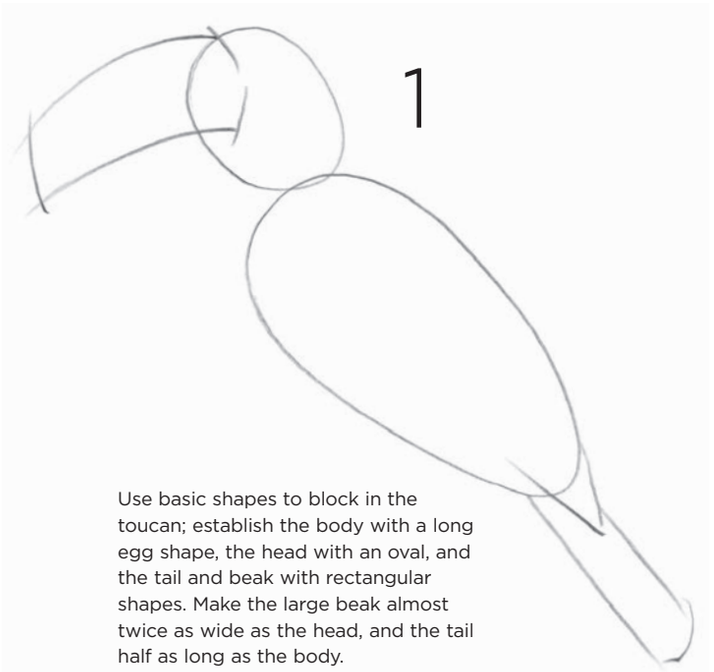


4

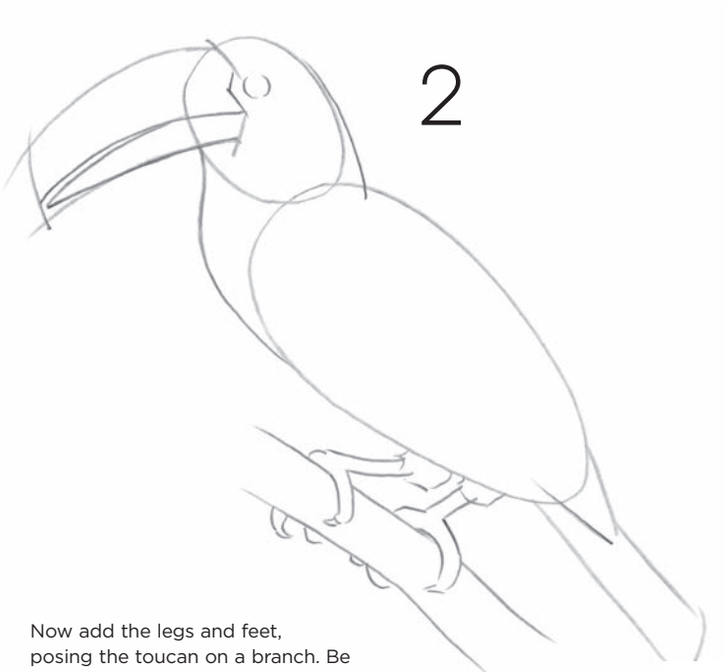
Now erase any remaining visible guidelines from the initial sketch and continue to develop the coat texture. Add the suggestion of the muscles under the kangaroo's coat with short, curved strokes. Then complete the details on the claws and face, filling in the eyes and nose. Finally add a cast shadow, stroking diagonally with the side of an HB pencil.

TOUCAN

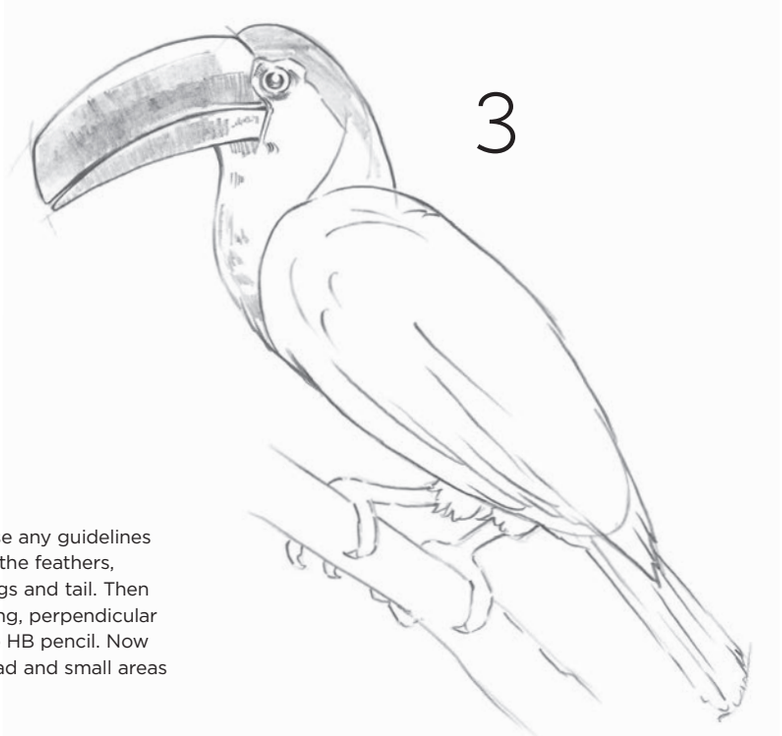
Birds come in all shapes, sizes, and textures. This toucan's long, smooth feathers require long, soft strokes. Soft shading is also used to indicate the smooth texture of this bird's beak.



Use basic shapes to block in the toucan; establish the body with a long egg shape, the head with an oval, and the tail and beak with rectangular shapes. Make the large beak almost twice as wide as the head, and the tail half as long as the body.



Now add the legs and feet, posing the toucan on a branch. Be careful to make your preliminary lines light, as it may take several sketches to make the bird appear balanced over its legs. Mark the opening in the beak and the position of the eye.



Next refine the outlines and erase any guidelines you no longer need. To suggest the feathers, add a few strokes along the wings and tail. Then begin to shade the beak with long, perpendicular strokes using the side of a sharp HB pencil. Now begin shading the top of the head and small areas of the chest.

4

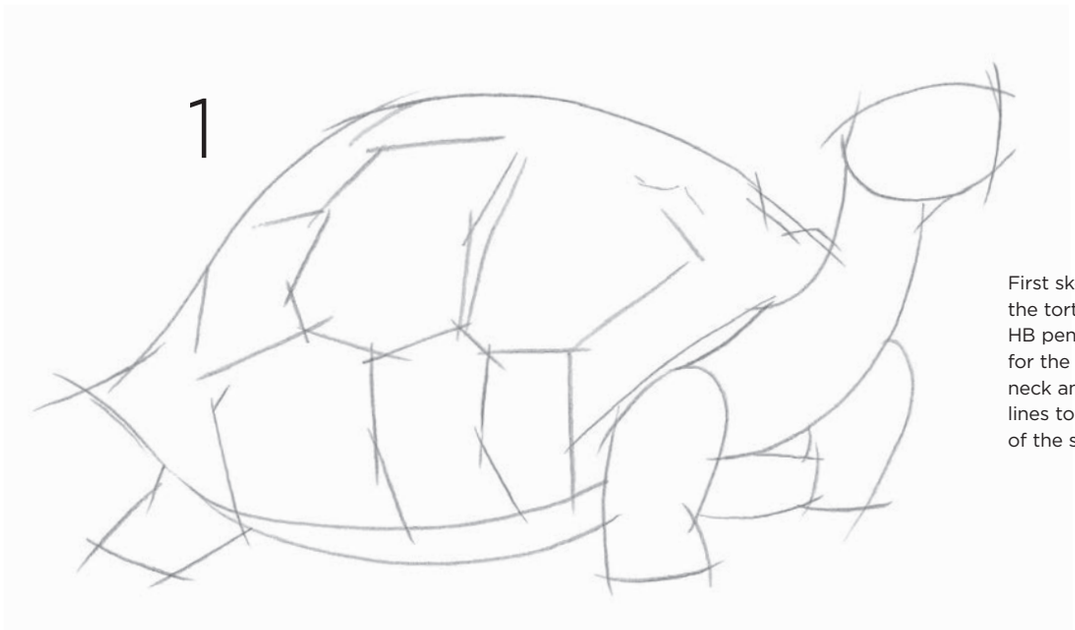
Finally shade the wing and tail, using the side of the pencil and stroking in the direction of feather growth, giving the underside the darkest value. Then add the details to the feet and branch, suggesting the cylindrical nature of each with curved strokes.

Changing the Viewpoint

Once you're comfortable drawing the toucan in profile, try a three-quarter angle. From this viewpoint, the light top of the beak is more visible, and the chest is more prominent than the head. This angle makes a more lively and engaging portrait.

TORTOISE

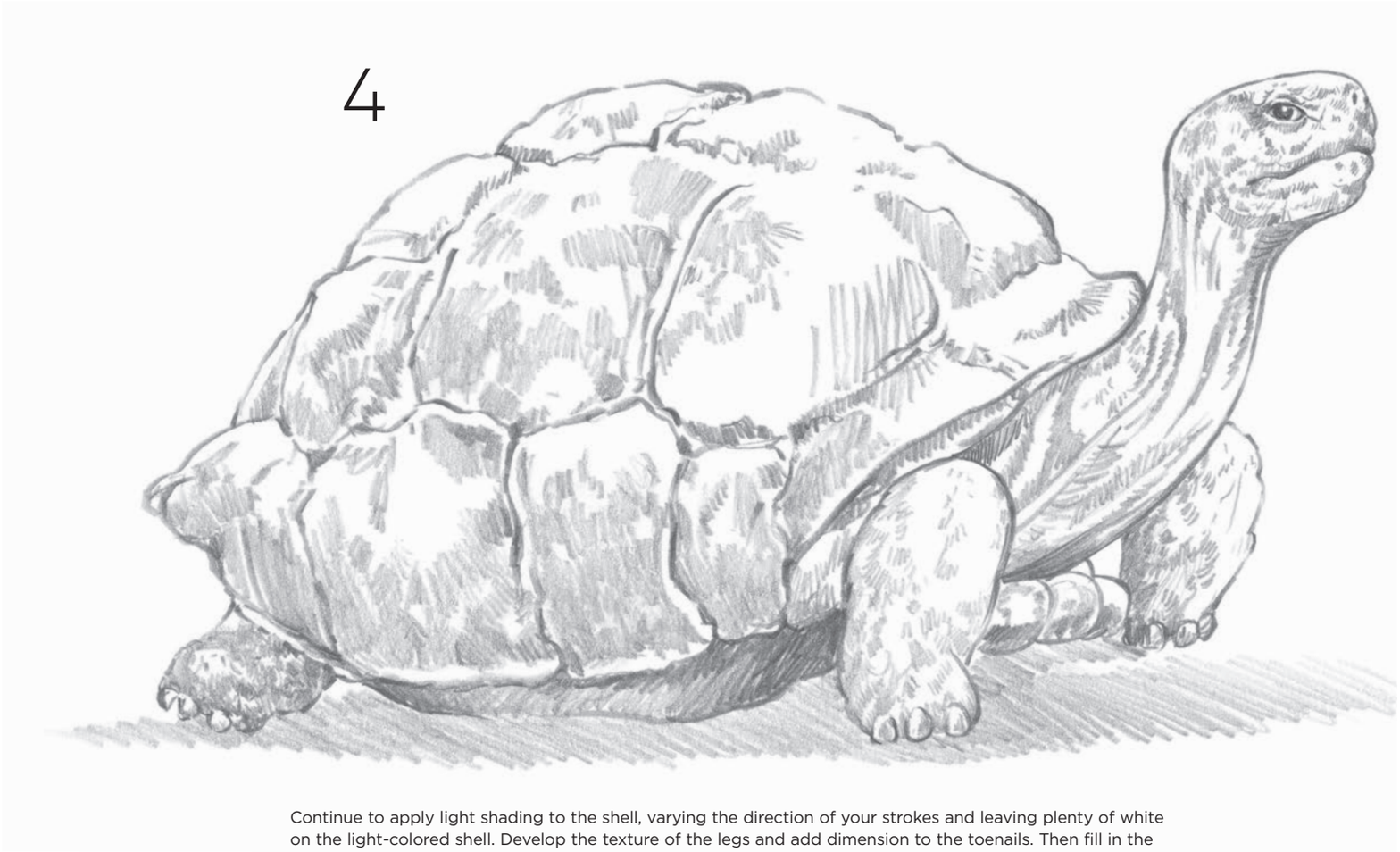
The hard shell of the tortoise produces an interesting shading challenge—you must develop the rounded form by focusing on the highlights and shadows of your subject. As you draw, pay careful attention to the variations in the size and intensity of the shadows.



First sketch the roughly oval shape of the tortoise's shell and body with an HB pencil. Then draw an egg shape for the head and sketch in the curved neck and stocky legs. Now add rough lines to indicate the general pattern of the shell.

Next refine the outlines, giving the shell a bumpy perimeter and smoothing the lines of the legs, head, and neck. Then mark the positions of the eye, mouth, and toes and sketch the round segments on the shell just beneath the tortoise's neck.

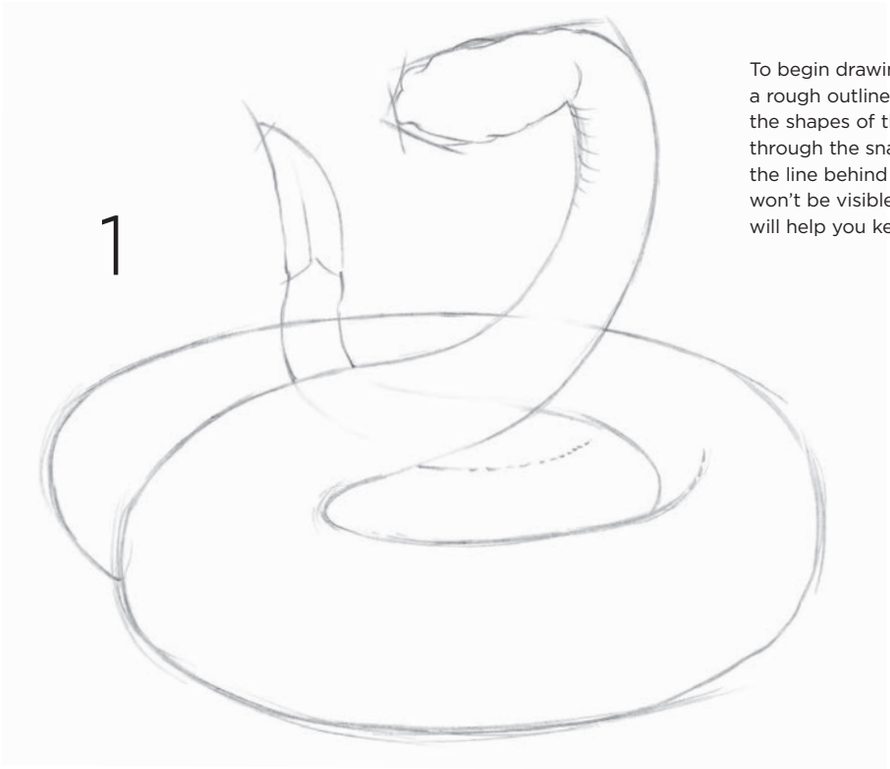
Now begin to develop the shading on the shell with light, parallel strokes. Start shading the neck with patches of short strokes stretching from the shell toward the head, giving the skin a dry, wrinkled look. Then darken the underside and add a light cast shadow with the side of a soft pencil.



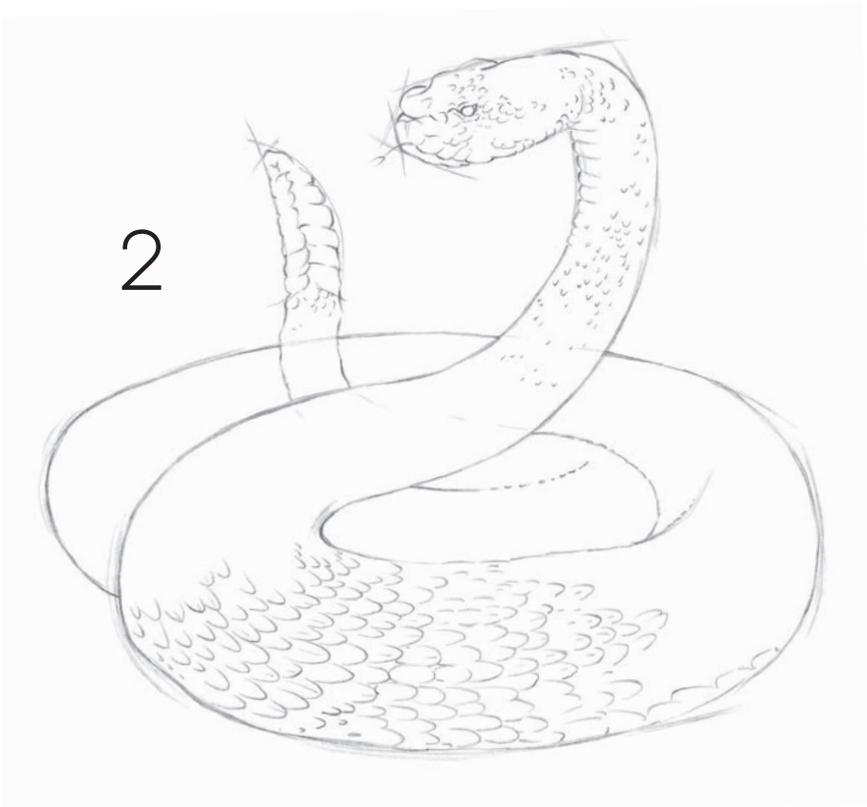
Continue to apply light shading to the shell, varying the direction of your strokes and leaving plenty of white on the light-colored shell. Develop the texture of the legs and add dimension to the toenails. Then fill in the eye, leaving a highlight in the upper-right quadrant.

RATTLESNAKE

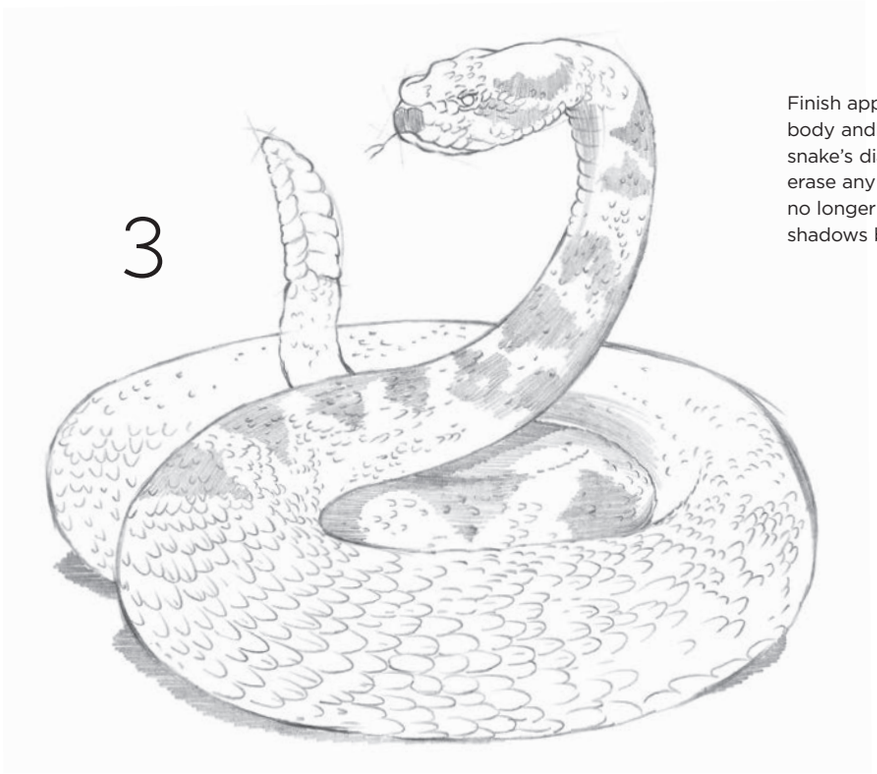
Snake patterns are typically quite repetitive, which makes them easy to render. Just remember to apply perspective to your drawing, sketching smaller shapes on the parts of the reptile that are farther from the viewer.



To begin drawing the rattlesnake, create a rough outline of the coil and block in the shapes of the head and rattle. Draw through the snake's body, meaning draw the line behind the tail, even though it won't be visible in your final drawings. This will help you keep your drawing accurate.

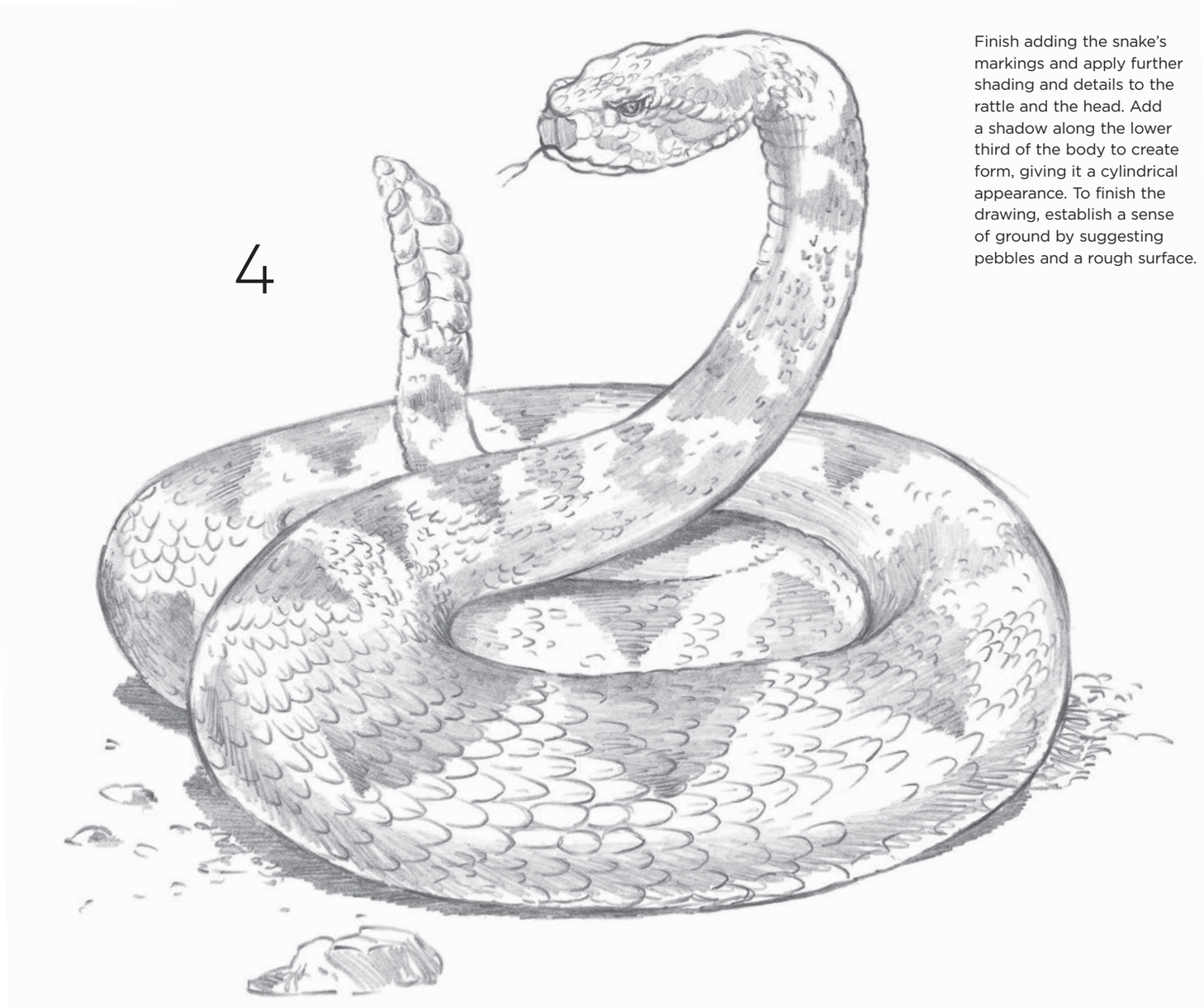


Mark the position of the eye and mouth, adding a Y-shaped tongue. To create the illusion of scales, draw backward C-shaped strokes along the sections of the body closest to the viewer.



3

Finish applying scales to the body and begin shading in the snake's diamond pattern. Then erase any sketch marks you no longer need and add cast shadows beneath the coils.



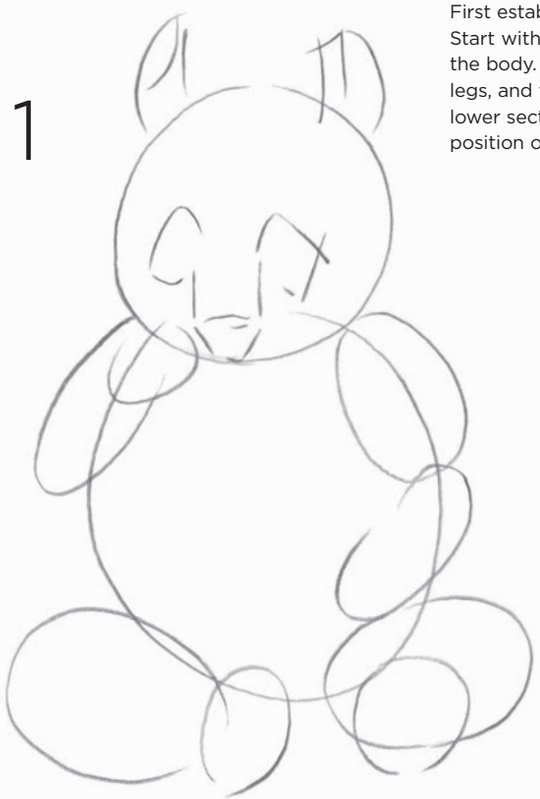
4

Finish adding the snake's markings and apply further shading and details to the rattle and the head. Add a shadow along the lower third of the body to create form, giving it a cylindrical appearance. To finish the drawing, establish a sense of ground by suggesting pebbles and a rough surface.

GIANT PANDA

Pandas are an easy subject to approach when you begin with simple shapes. Start with circles for the head and body; then add ovals for the arms, legs, and paws. Add the details, such as the eyes, nose, and bamboo leaves.

1



First establish the panda's overall shape and pose. Start with a circle for the head and a larger oval for the body. Then draw a series of ovals for the arms, legs, and feet, dividing the left arm into upper and lower sections. Also mark the general shape and position of the ears, the eye mask, and the nose.

2

Place the eyes, refine the shape of the nose, and sketch in the branch of bamboo. Use the side of a soft pencil and make short, soft marks around the outlines to indicate fur. Then begin shading all the black areas on the coat with an HB pencil, stroking downward in the direction of the hair growth.

3

Erase any remaining guidelines and continue shading the black areas of fur. Then use a blending stump to smooth the pencil strokes, creating the illusion of soft fur. Add a few closely spaced strokes in the white fur to give it dimension and suggest the underlying muscles. Then draw the footpads and toenails.

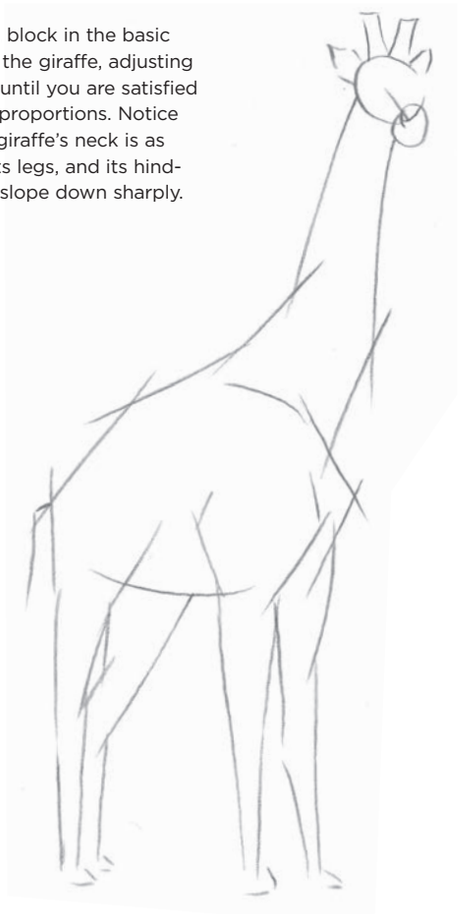
4

Continue to develop the shading with soft, short strokes to show the fur's texture. Also keep building up the panda's form by varying the shading of the fur; for example, darken the areas between the arms and the body, as well as the areas on the legs that are closest to the ground. Finally add the details to finish the feet, claws, nose, and eyes.

GIRAFFE

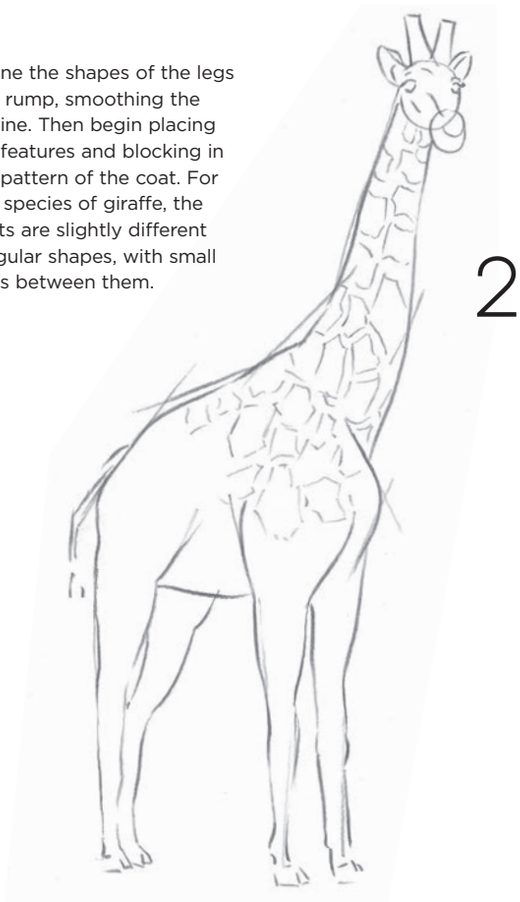
Accurate proportions are important when drawing the giraffe; when blocking in your drawing, consider how making the legs too short or the neck too thick would alter the animal's appearance. Use the head as a unit of measurement to draw the rest of the body in proportion—for example, pay attention to how many heads long the legs and neck are.

To begin, block in the basic shape of the giraffe, adjusting the lines until you are satisfied with the proportions. Notice that the giraffe's neck is as long as its legs, and its hindquarters slope down sharply.



1

Refine the shapes of the legs and rump, smoothing the outline. Then begin placing the features and blocking in the pattern of the coat. For this species of giraffe, the spots are slightly different irregular shapes, with small gaps between them.



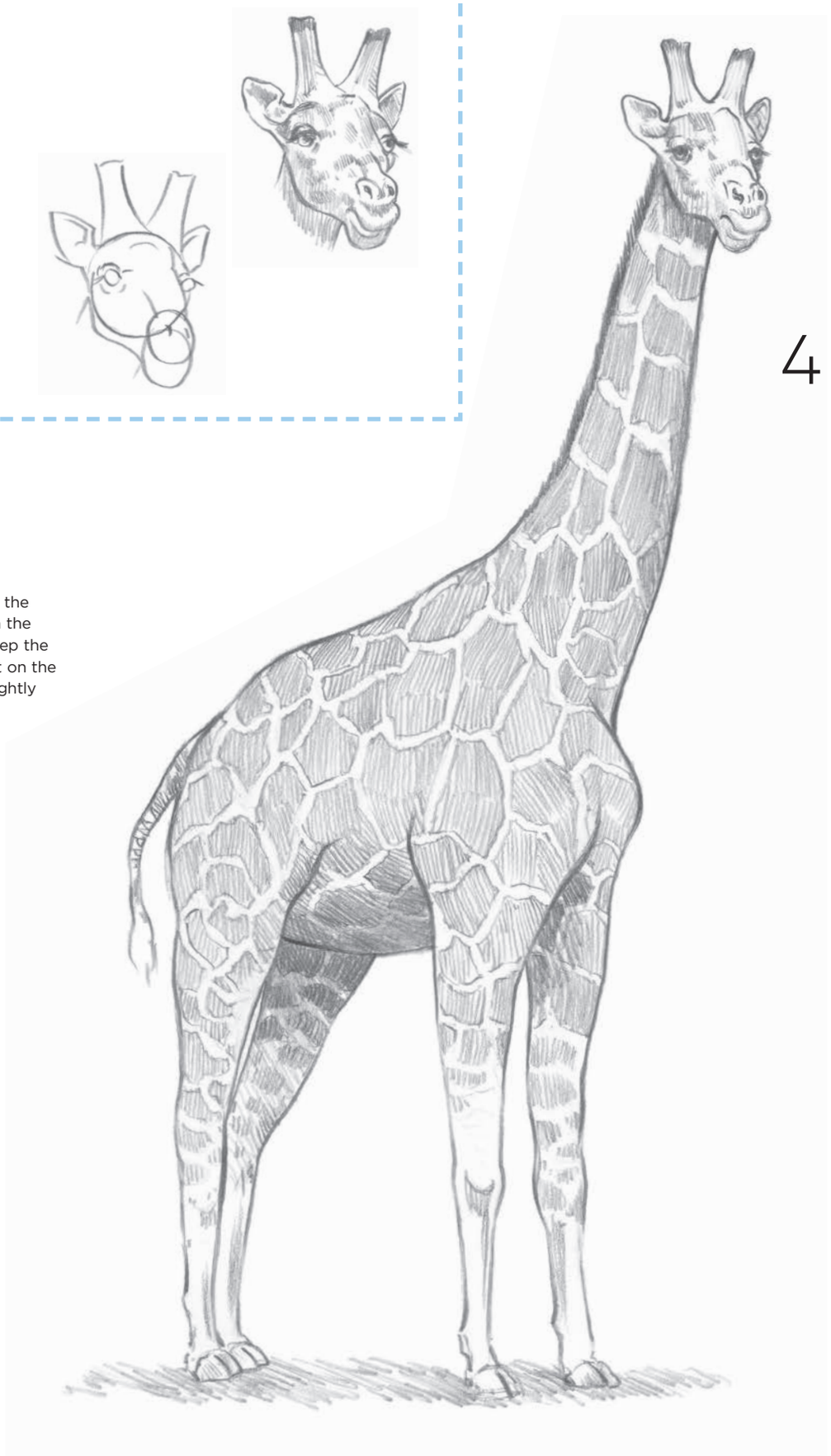
2

3

Erase any stray sketch marks and focus your attention on rendering the giraffe's face. (See the box on the opposite page.) Then fill in all the dark patches of the coat, adding the mane with a 2B pencil and short, dense, diagonal strokes.

Head Detail Start with a circle for the head and two smaller circles for the muzzle; then add the horns and ears. Draw a curved jawline, and sketch in the eyes—and eyelashes—and inner ear details. Then refine all the outlines and shade the face, using a soft pencil for the dark areas and changing the direction of the strokes to follow the forms.

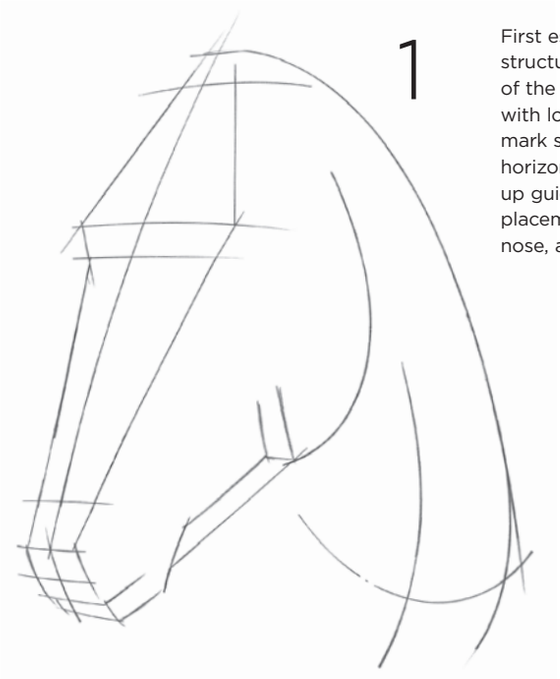
4



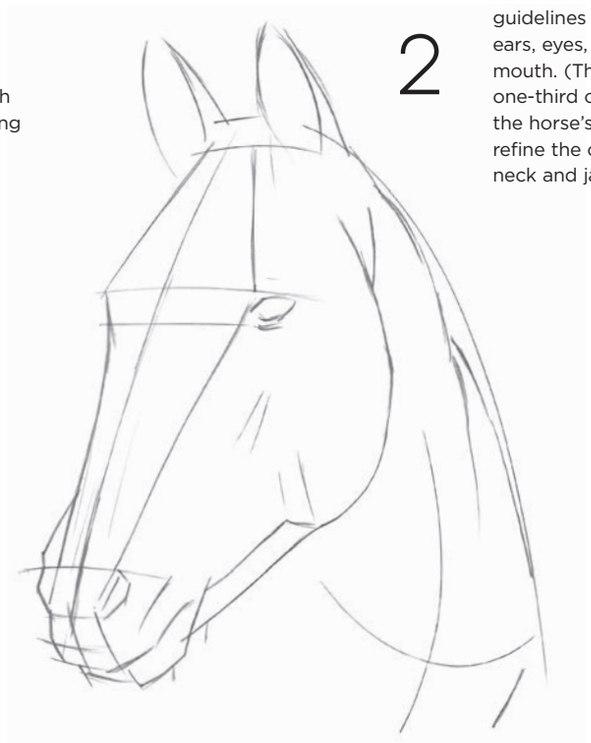
In this final step, after shading the face, add the shading beneath the giraffe's body and head. To keep the giraffe from appearing to float on the page, draw the ground with tightly spaced diagonal strokes.

HORSE PORTRAIT

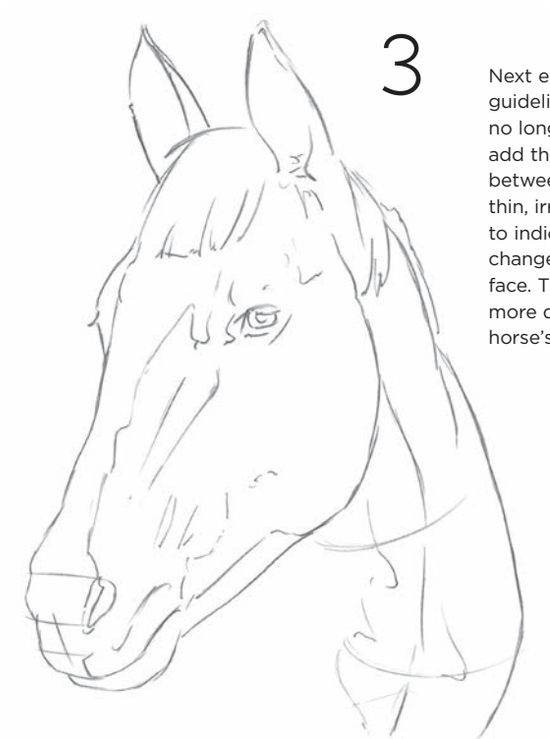
Horses are fantastic drawing subjects, as their inherent beauty and grace can be quite captivating. Pay careful attention to the detail of the eye to express this gentle creature's warmth and intelligence.



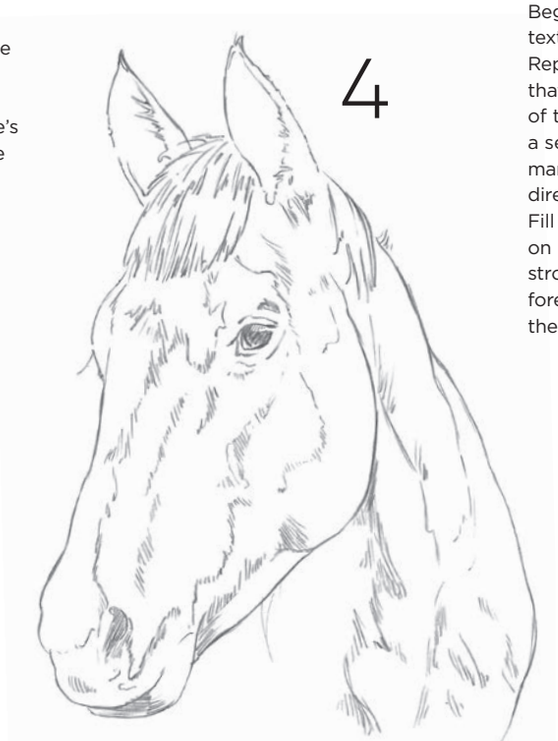
First establish the structure and angle of the head and neck with long strokes. Then mark several planes with horizontal strokes, setting up guidelines for the placement of the eyes, nose, and mouth.



Now use the initial guidelines to place the ears, eyes, nostrils, and mouth. (The eyes are about one-third of the way down the horse's head.) Also refine the outline of the neck and jawline.



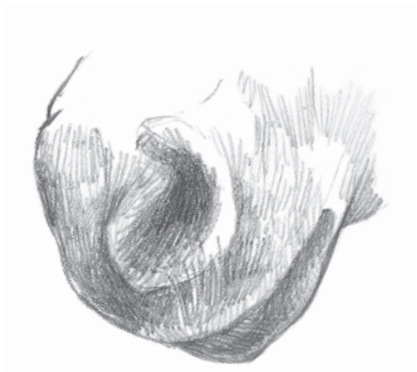
Next erase any guidelines that you no longer need and add the forelock between the ears. Use thin, irregular lines to indicate the value changes on the horse's face. Then add a little more detail to the horse's eye.



Begin to develop the texture of the coat. Replace the solid lines that divide the values of the horse's face with a series of short hatch marks that follow the direction of hair growth. Fill in the eye (see detail on page 75), and add long strokes to the mane and forelock to contrast with the short hairs of the coat.

5

Now create the dark areas of the coat using a large blending stump dipped in graphite dust. Apply broad strokes, fading them out as you work down the neck. With a smaller stump, add more detail and shading around the eye and ears. Finally enhance the sense of depth by adding darker graphite strokes in the shadows of the ears and under the head.



Muzzle Detail The muzzle has subtle, curved forms, which are defined with careful shading. The area around the nostril is raised, as is the area just above the mouth; indicate these shapes by pulling out highlights with a kneaded eraser.

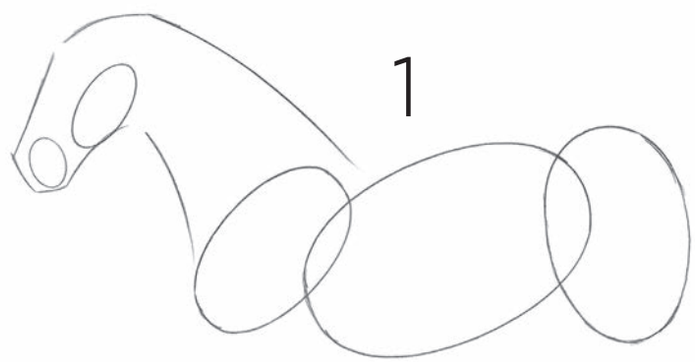
Eye Detail Horses' eyes have a lot of detail, from the creases around the eyes to the straight, thick eyelashes that protect them. To create a sense of life in the eye, leave a crescent-shaped area to show reflected light, and leave a stark white highlight above it.

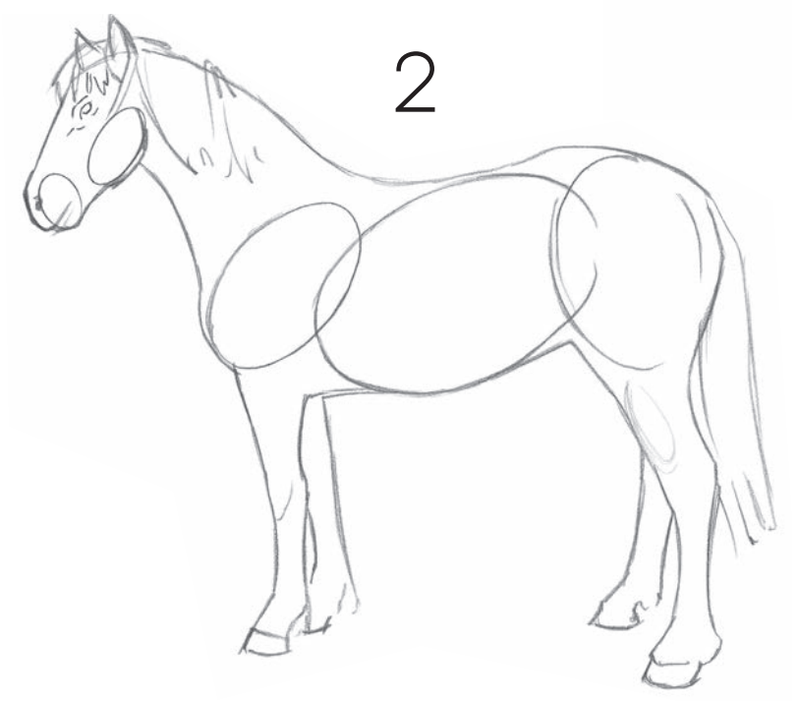
Ear Detail Render the horse's forelock hair with long, slightly curving strokes. Then shade the interior of the ear with upward, parallel strokes, making them darkest at the bottom and gradually lighter as you move up.

PONY

Ponies have the same basic structure as horses, although sizes and proportions differ. Ponies are smaller in size than horses. They are also more sure-footed and have a stronger sense of self-preservation. Drawing a horse or pony's body is easy if you break down the animal into basic shapes. Then simply connect the shapes, refine the lines, and add a few details to produce a realistic outline of your equine subject.

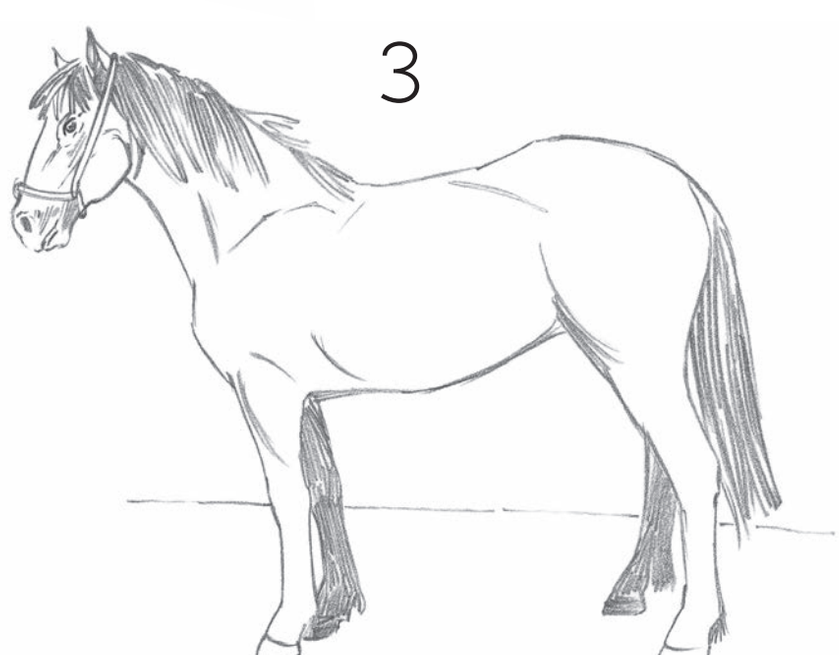
With an HB pencil, sketch the bulk of the pony onto your paper. Use overlapping ovals for the chest, body, and haunches. Then place the gentle curves of the neck, blocking in the head with short, angular strokes. Add ovals to block in the curvature of the jaw and muzzle.





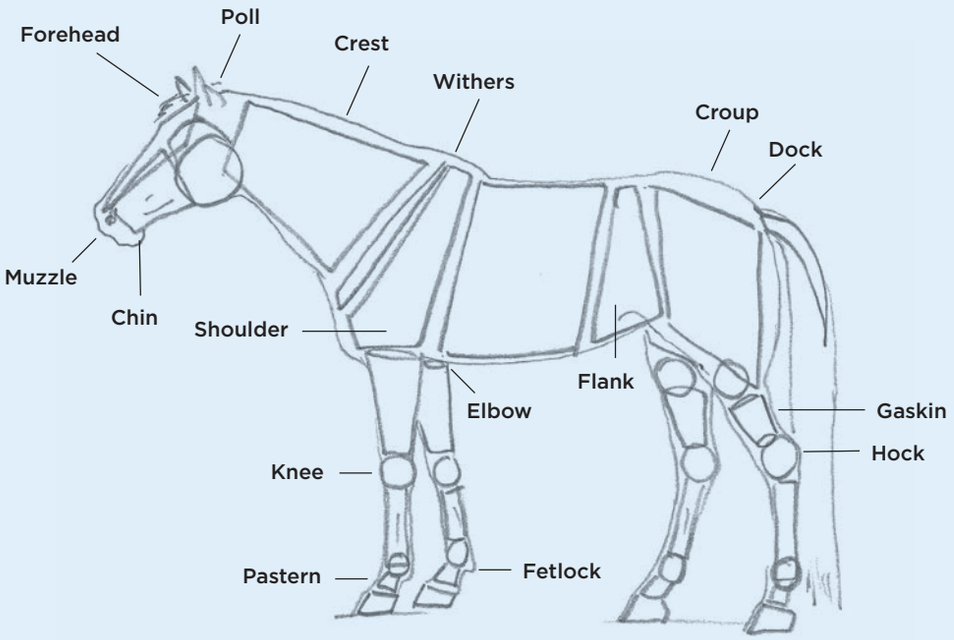
Building on the lines from step 1, outline the entire pony. Block in the legs, carefully sketching the hooves and joints. Quickly suggest the mane and tail with a few long strokes, and place the mouth, nostril, eye, and ears.

Erase the initial oval guides and shade the outside legs with long, vertical strokes. Then create the texture of the mane and tail with long, straight strokes. To give the body form, add a few marks to suggest the major muscles. You can give the face form with a few areas of light, solid shading. Then outline the halter.



Understanding the Anatomy

An understanding of the underlying shapes of the equine skeletal and musculature structures will result in more realistic depictions of the animal's form. Knowing the shapes of the bones will help you draw lifelike legs, hooves, and faces. Familiarity with the major muscle groups will help you place your shadows and highlights accurately, bringing the horse or pony's form to life.



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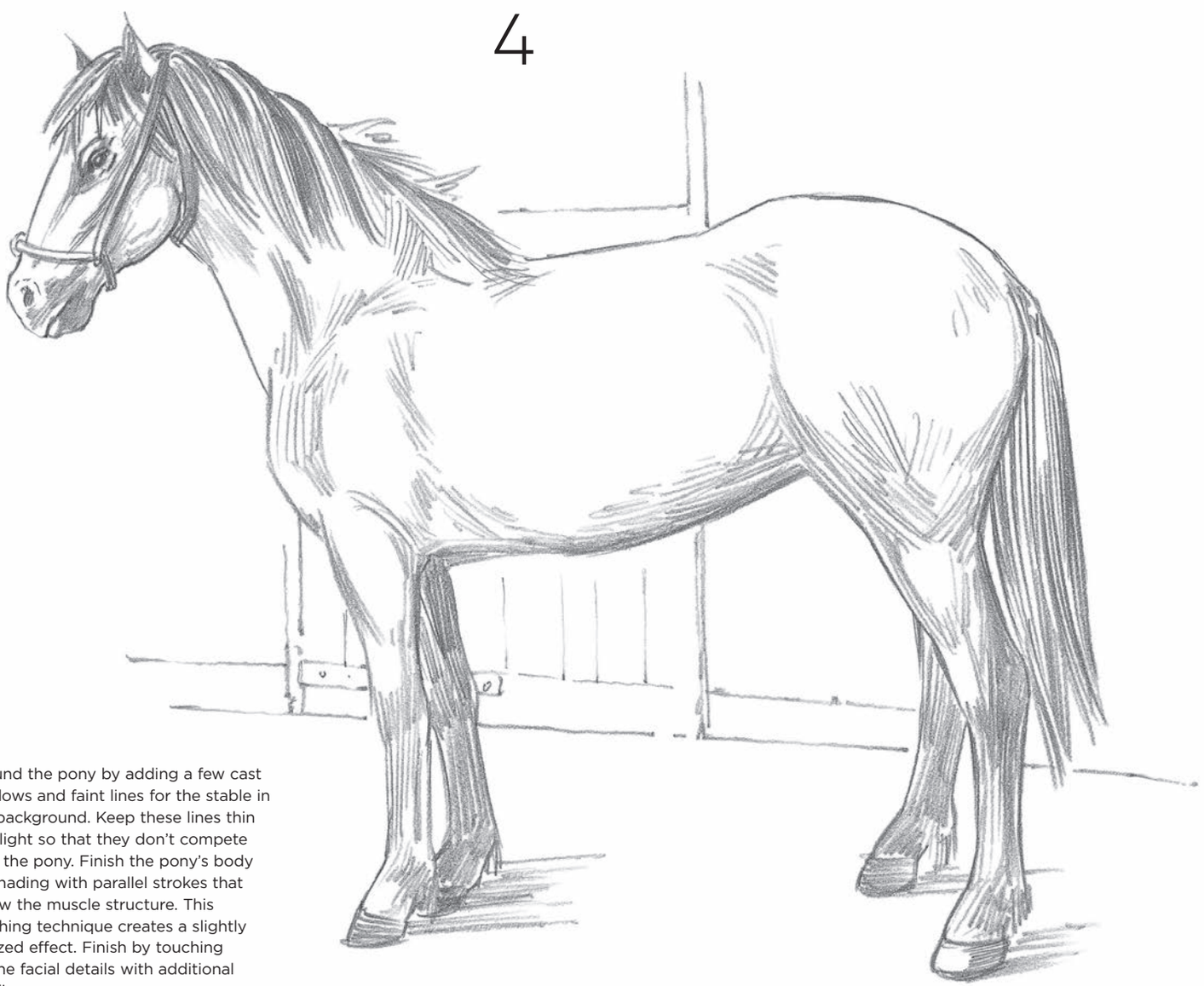
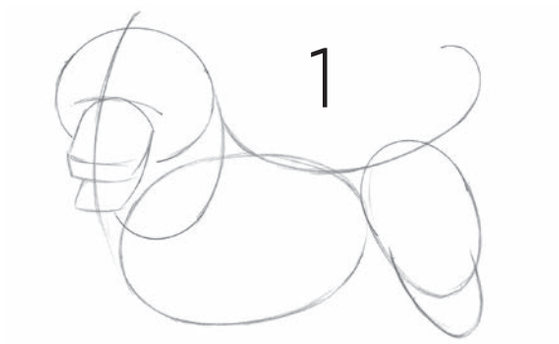


Ground the pony by adding a few cast shadows and faint lines for the stable in the background. Keep these lines thin and light so that they don't compete with the pony. Finish the pony's body by shading with parallel strokes that follow the muscle structure. This hatching technique creates a slightly stylized effect. Finish by touching up the facial details with additional shading.

SIBERIAN HUSKY PUPPY

The Husky is an athletic sled dog with a thick coat. It has a deep chest and a bushy tail, evident even at the young age of this little pup.



Establishing the Outline First suggest the position of the spine and tail with one gently curving gesture line. Use this line to position the round shapes of the head, body, and hindquarters. Establish the general shape of the muzzle.

Outline the torso using smooth, quick lines based on the initial shapes. Place the triangular ears and start to sketch the legs.

Building Texture and Details Use short, parallel strokes that follow the body's outline, suggesting a thick coat. Use the same strokes to outline the color pattern of the coat. Then place the eyes, nose, mouth, and tongue, and refine the paws.

Erase any guidelines you don't need and begin shading the dark areas of the fur with the broad side of the pencil. Use straight strokes that follow the direction of hair growth, radiating from the center of the face and chest. Next shade in the nose and pupils. Then add a background to contrast with the puppy's white chest.

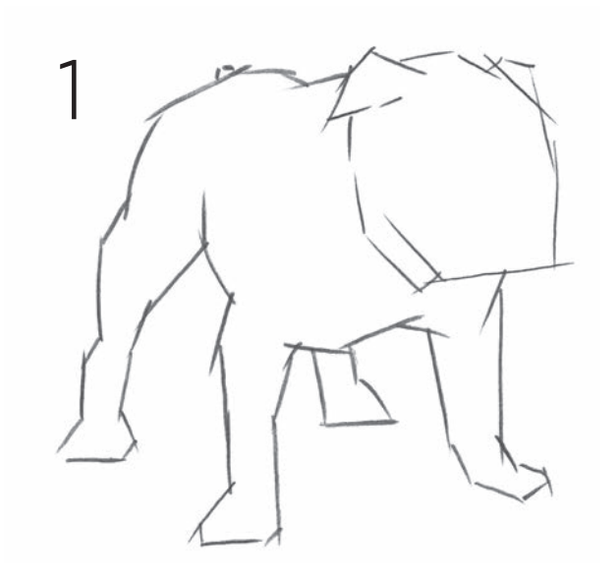
Adding the Final Touches Add volume to the dog's form, defining it with a few light strokes along the edges of the white fur. Shade the far hind leg and left cheek by covering those areas with more strokes. Next go over the dark fur with a softer pencil and thinner, darker strokes, applying denser strokes toward the edges to suggest form. Finish by adding the final details and shading to the nose, mouth, eyes, and inner ears.

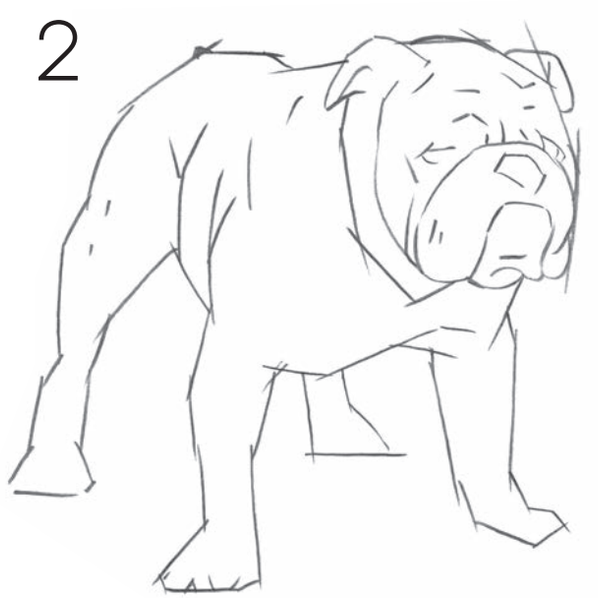
Comparing the Puppy and the Dog

Young puppies and full-sized dogs have the same features but in different proportions. A puppy isn't just a small dog. Although a puppy has all the same parts as its adult counterpart, the puppy's body appears more compact than the dog's—and its paws, ears, and eyes seem much larger in proportion to the rest of its body. In contrast, the adult dog is longer, leaner, and taller. Its muzzle appears larger in proportion to the rest of its body, and its teeth are noticeably bigger. Keeping these proportional differences in mind and incorporating them in your drawings will help you make your artwork look more realistic.

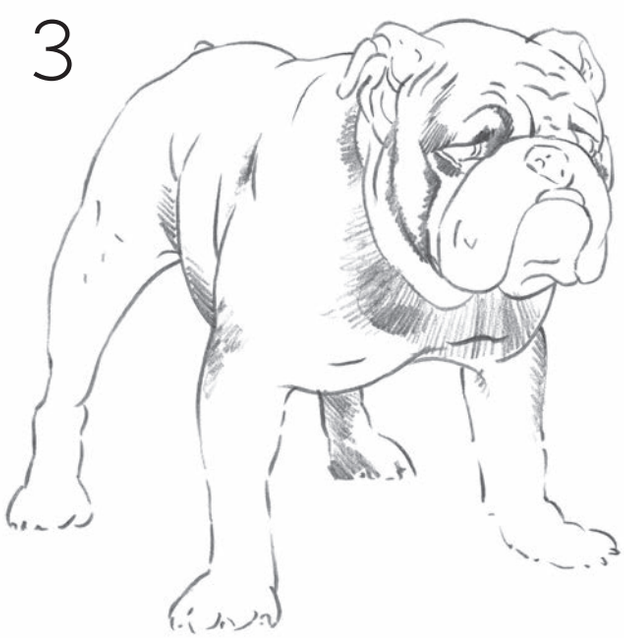
ENGLISH BULLDOG

The powerful English Bulldog, with its stocky, muscular body, is a fun, challenging breed to draw. Even though the pronounced underbite of this dog gives it a gruff expression, it is known to be very affectionate and docile.

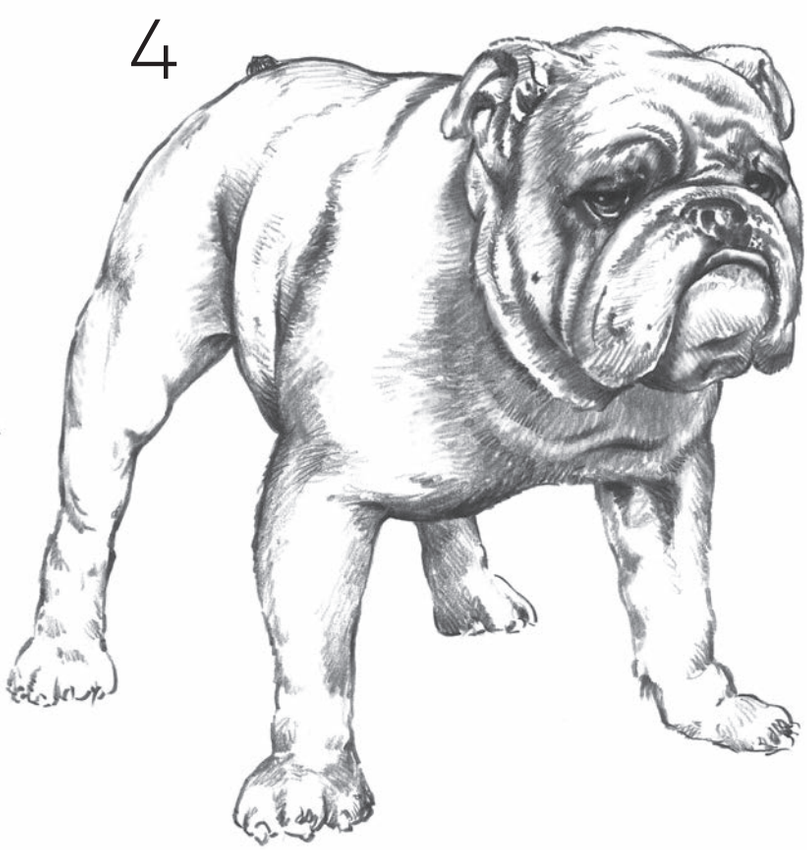




Blocking In In step 1, block in the general outline with short, straight lines. Keep the legs short and bowed to give the dog its compact, stocky appearance. As you sketch the features in step 2, study the low placement of the eyes, as well as how the nose is pushed into the face.

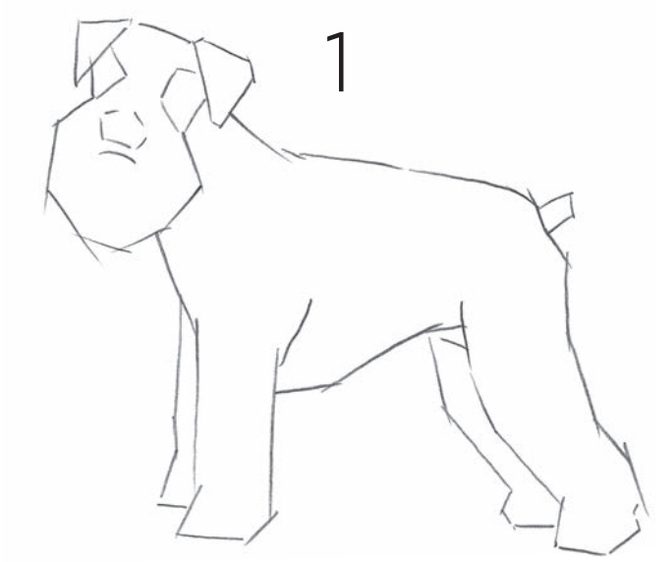


Placing Shadows and Details Begin shading with a sharp 2B pencil, developing the folds on the face and the contours and shadows along the body. Keep the pencil fairly sharp to make the folds distinct and the fur smooth. Use a sharp pencil to add the details in the eyes.

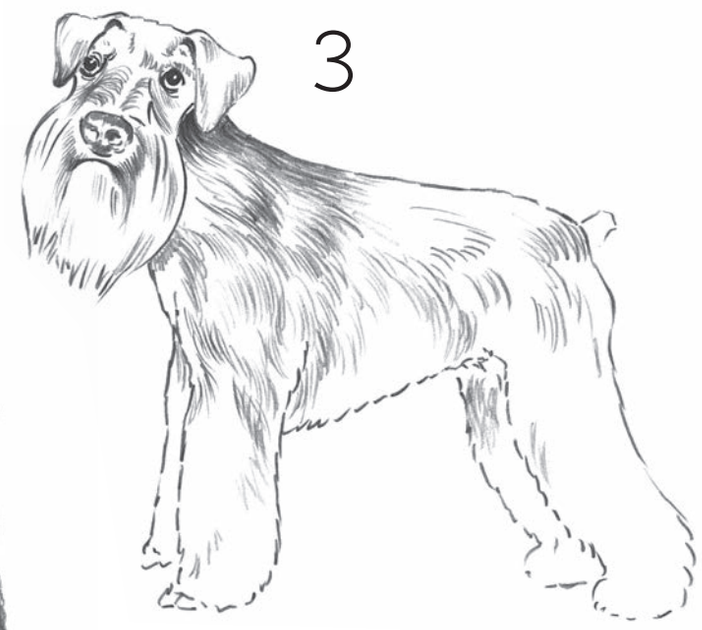


MINIATURE SCHNAUZER

The Miniature Schnauzer's bushy eyebrows and long beard give it a striking appearance. Almost square in profile, the Miniature Schnauzer (along with its larger counterparts, the Standard and Giant Schnauzers) exhibits a straight, level back and well-developed legs.



Creating a Basic Outline As you block in the body in step 1, make the face wider around the cheeks to accommodate the full beard. Add triangle shapes on top of the head so the ears appear to flop forward. In step 2, place the wide-set eyes and broad nose, and suggest a furry outline.



Forming Texture Lay in the coat with quick strokes along the back in step 3. Fewer strokes are needed on the chest and legs because the coat is generally lighter in these areas. You can also mold a kneaded eraser into a sharp edge and "draw" with it in the direction of the hair to create highlights.

PERSIAN CAT

The Persian is a stocky cat with long, silky hair. It has a large, round face with short, broad features and small ears. To depict the quality of this Persian's fur, keep your pencil strokes uniform and deliberate. Notice that this drawing has been developed much further than some of the previous examples were.

1

When you block in this cat, notice that the eyes are two different shapes. This is because the head is viewed at a three-quarter angle. Block in the basic shape of the cat, making curved lines to suggest its roundness and to show changes in the form.

Use flowing, curved lines to indicate the cat's form beneath the fur.

2

Use uniform pencil strokes to indicate the layers of fur around the head, chest, and back. Notice the way these pencil strokes refine the features. Use a sharp HB pencil to shade the eye and to draw the fine lines of the nose and whiskers. Next use 2B and 4B pencils to bring out the thick texture of the fur. Remember that the lines should always be drawn in the direction that the hair grows.

3

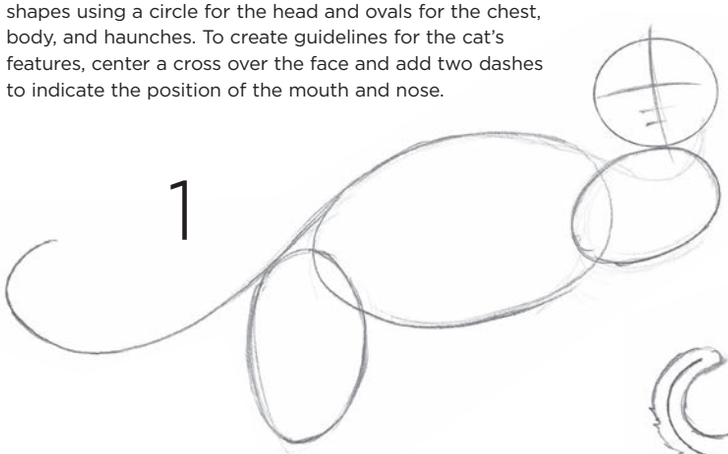
Eye Detail At this view, the cat's right eye is important. Note the angle of the pupil and that the eye is partially covered by the bridge of the nose.

The final rendering shows an effective use of contrasting values. Apply the minimal shading in the white areas on the cat's chest and side to reflect where the light strikes the coat. Establish the middle values in the fur along the left side of the cat's face and on the cat's left ear. Use a 4B or 6B pencil for darker strokes along the backbone, neck, right side of the face, and parts of the tail. Use parallel strokes to build the dark background, which creates the shape of the light-colored fur on the cat's chest and tail.

TABBY CAT

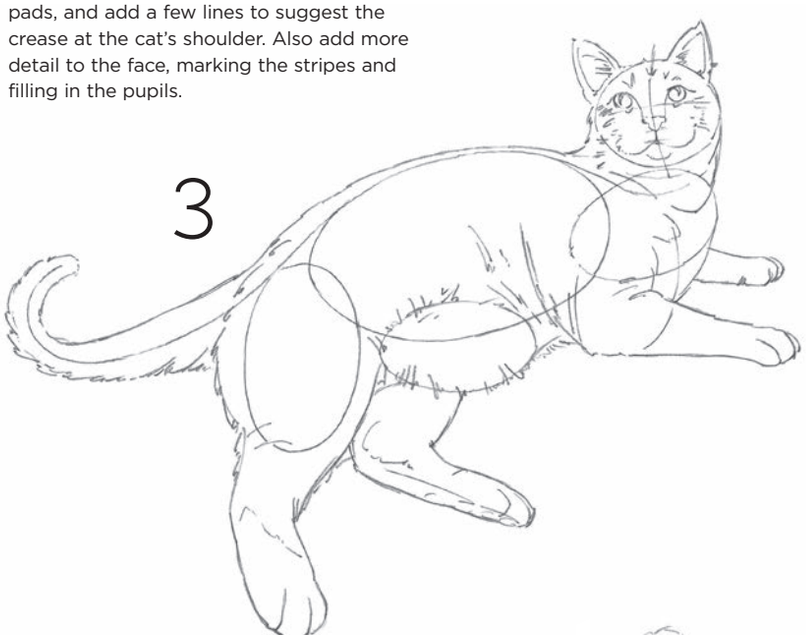
Patterns and textures can add interest to an otherwise ordinary subject. For this sketch, the pairing of a ridged carpet and striped cat produces an eye-catching study in contrasts.

Begin with a sideways S to establish the cat's gesture line, using a tighter curl for the tail. Then establish the basic shapes using a circle for the head and ovals for the chest, body, and haunches. To create guidelines for the cat's features, center a cross over the face and add two dashes to indicate the position of the mouth and nose.

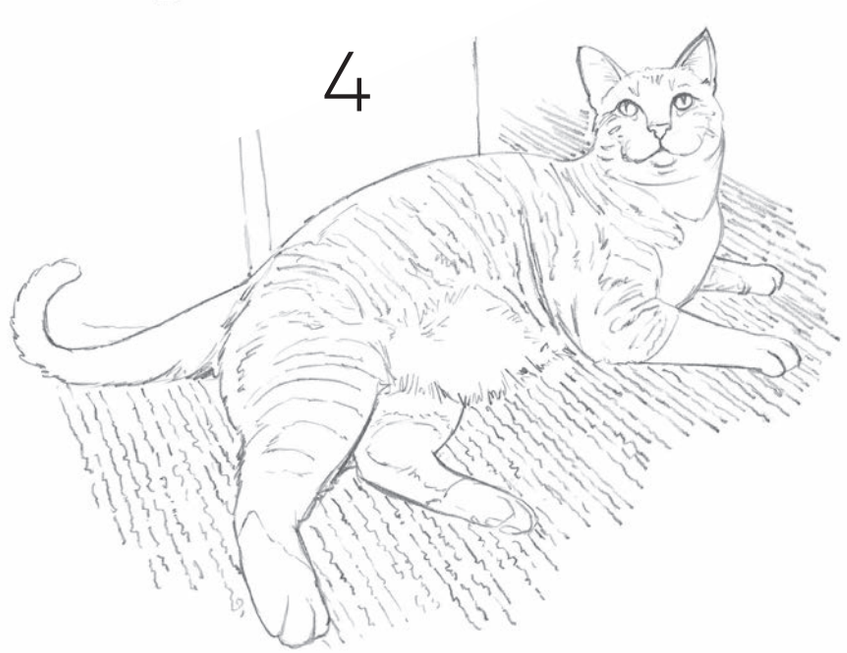


Draw a smaller oval over the cat's stomach, blocking in the bulging fur of its underbelly. Then create the full outline of the cat's body, adding the legs. Next draw the triangular ears and place the eyes, nose, and mouth.

Go over the outline with short, broken strokes to suggest the fur. Define the toes and paw pads, and add a few lines to suggest the crease at the cat's shoulder. Also add more detail to the face, marking the stripes and filling in the pupils.



Erase any guidelines you no longer need, and map out the basic tabby pattern of the cat's coat. Use curving lines to suggest the cat's rounded form. Then scribble in the contrasting parallel lines of the carpet, and place the first lines of the ottoman behind the cat.



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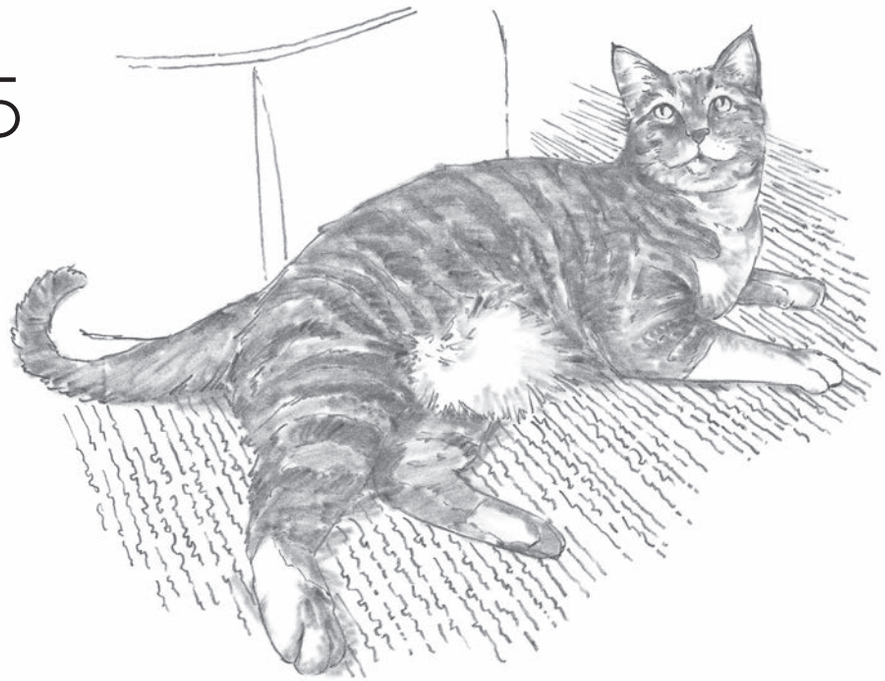
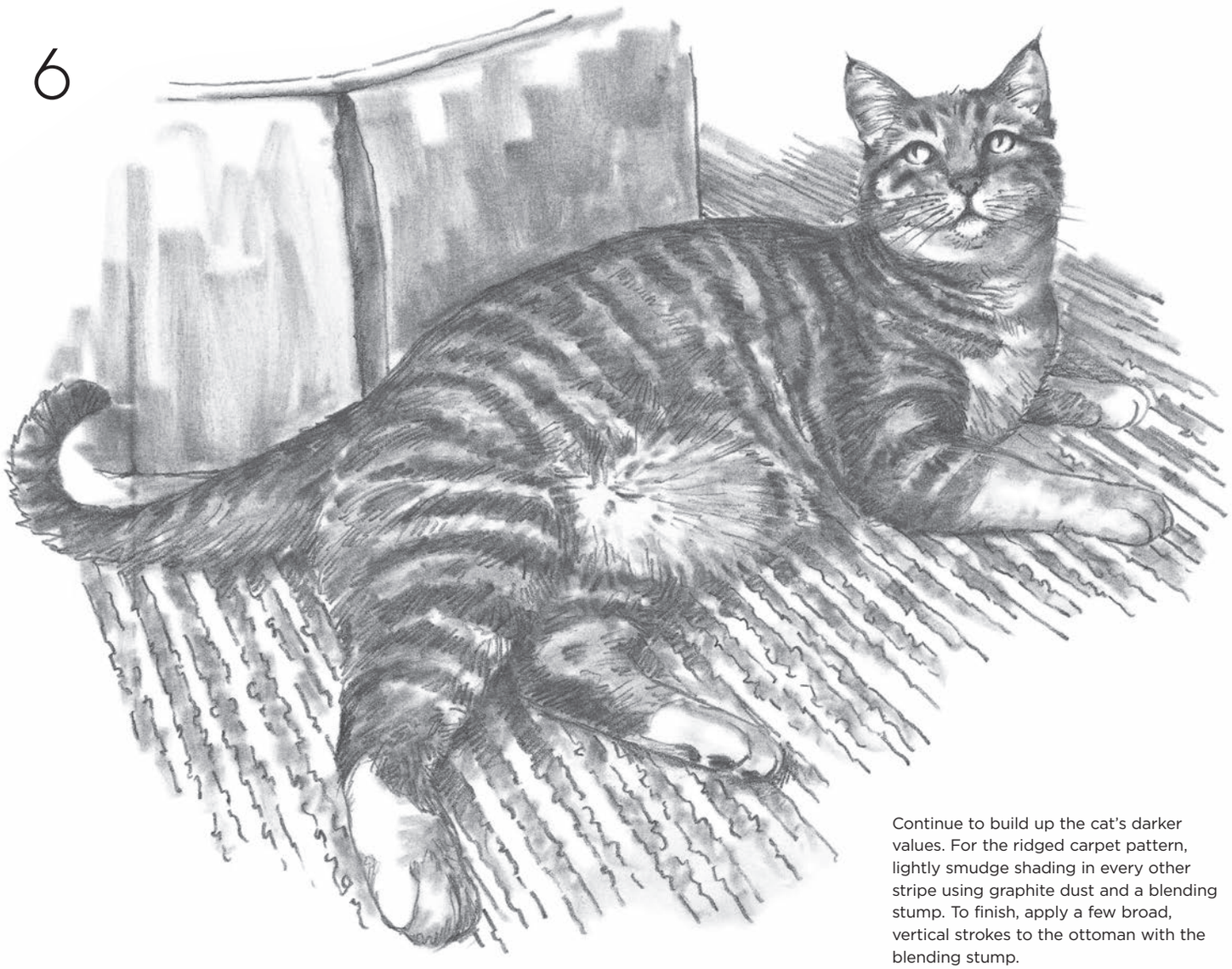
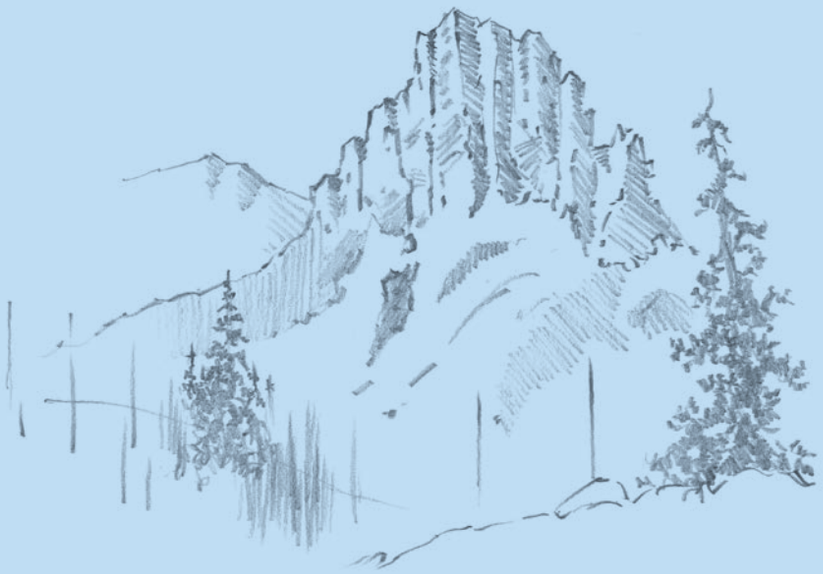


Apply shading to the cat's striped coat. Go over the graphite with a blending stump to create soft gradations, which best illustrate the cat's fluffy fur. You can also use the stump to soften edges, such as along the delicate fur of the cat's underbelly. Then further define the cloth-covered ottoman.

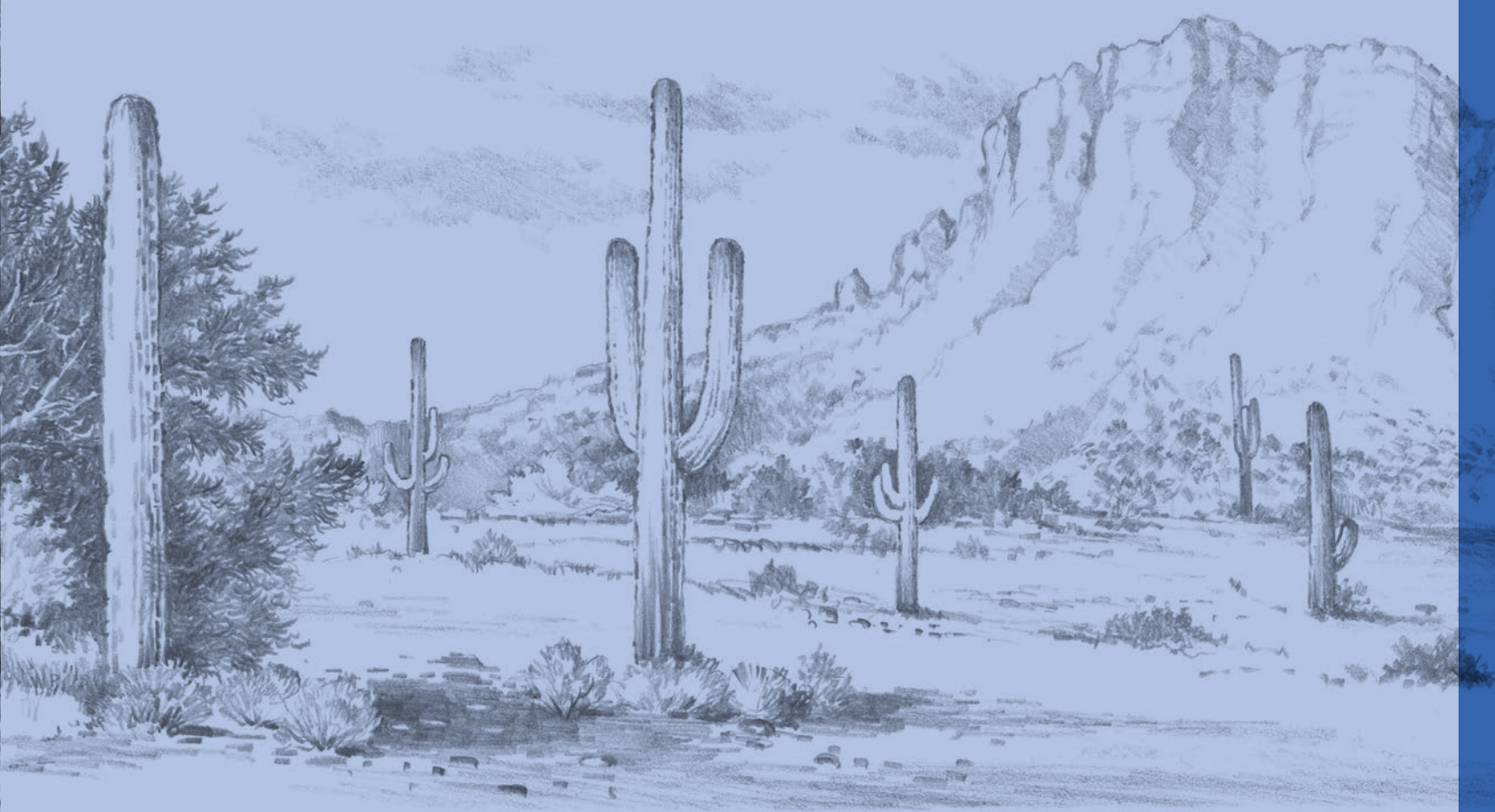
6



Continue to build up the cat's darker values. For the ridged carpet pattern, lightly smudge shading in every other stripe using graphite dust and a blending stump. To finish, apply a few broad, vertical strokes to the ottoman with the blending stump.



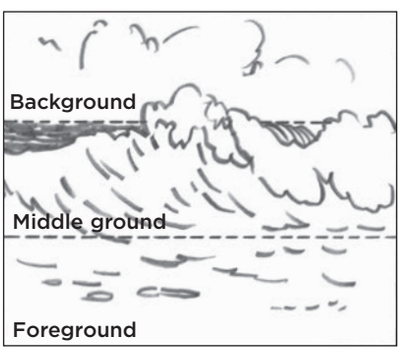
LANDSCAPES

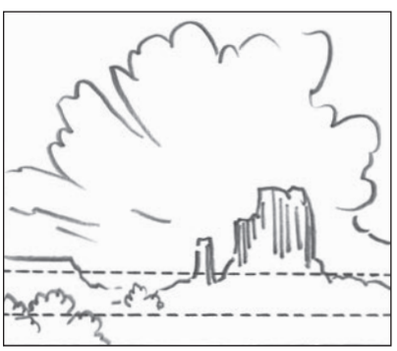


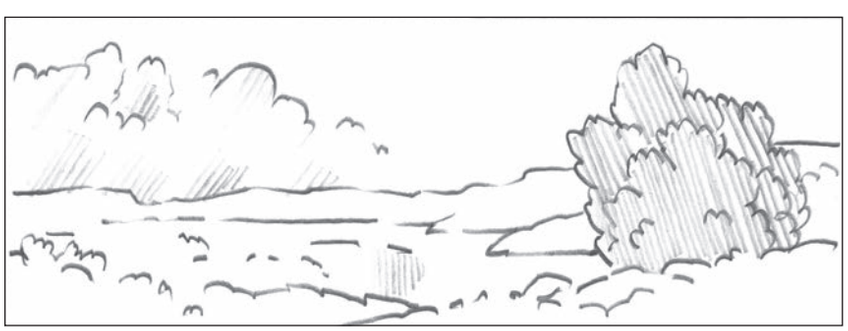
LANDSCAPE COMPOSITION

When drawing landscapes, be sure to arrange the elements in a way that creates a pleasing design, or composition. The overall design is determined by the placement of different shapes and lines. The composition should direct the viewer's attention to the most important area of the drawing.

Showing the Scene The background, middle ground, and foreground do not have to take up equal space in a composition. At right, the middle ground and foreground are placed low, so the elements in the background become the area of interest.





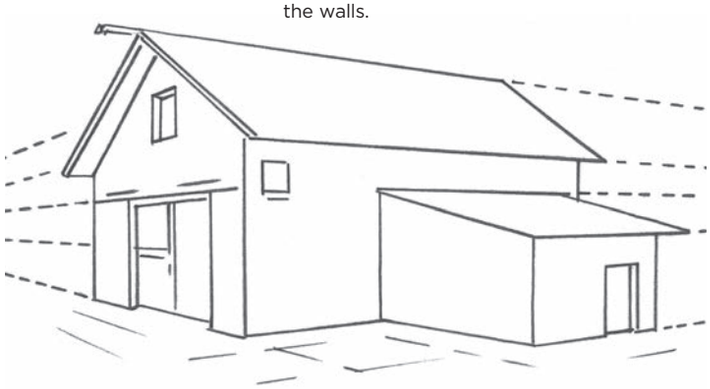


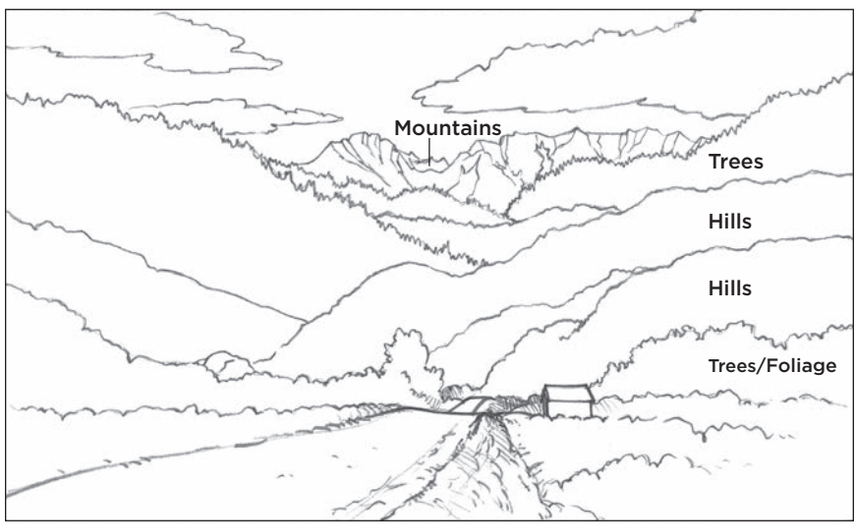
Choosing a Viewpoint The wide, horizontal landscape above illustrates a panoramic view. The tree shapes on the left and the right lean slightly toward the center, drawing the eye into the middle of the composition. In the example to the right, notice how the elements direct the eye to the center by subtly "framing" that area. Below, the road in the foreground leads back to the small structure, which is the focus of the drawing.

PERSPECTIVE TIPS

To create a realistic landscape, you should be familiar with some basic principles of perspective. In the line drawing below, the horizontal edges of the planes move closer together as they recede to the left and right, eventually merging at vanishing points outside the picture area. (Refer to pages 16–17 to get an understanding of perspective.)

Adding Details Once you've correctly drawn the building with straight lines, you can add details that make the structure appear aged, such as the sagging roof and holes in the walls.

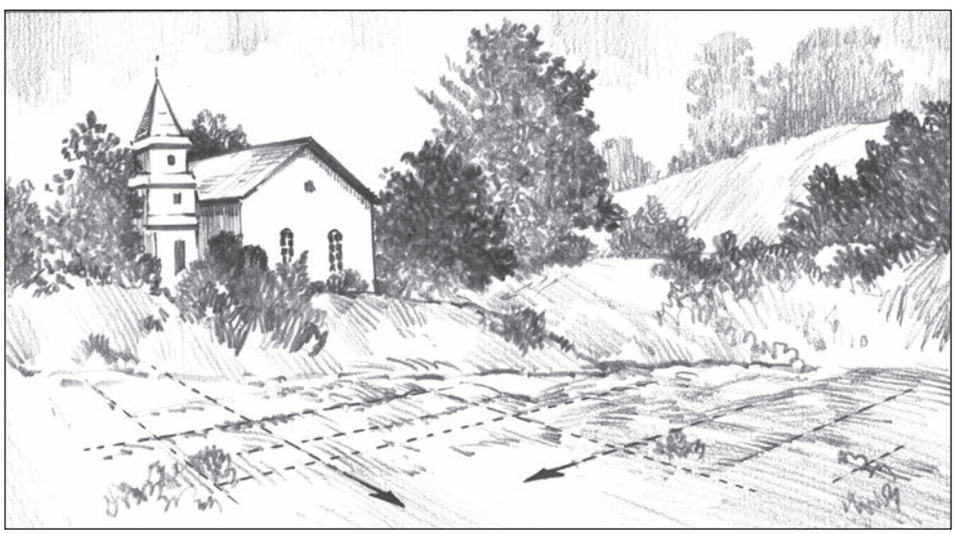




Showing Depth and Distance The illusion of depth is obvious in the line drawing to the left; the road narrows as it travels into the distance, and the hills overlap each other. To offset the slanting curves of the hills and foliage, a structure was placed just to the right of center.

Practice creating the illusion of depth by sketching overlapping elements similar to those in this landscape. Vary the lines for the areas representing foliage and trees; make them appear bumpy and bushy. For the road, draw two relatively straight lines that move closer together as they recede.

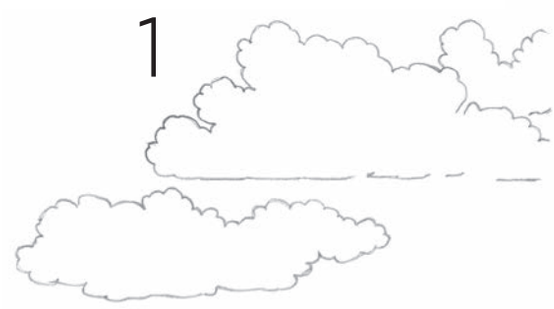
Applying Atmospheric Perspective As objects recede into the distance, they appear smaller and less detailed. Notice that the trees and bushes that surround the little church make it appear far away. Study the arrow directions in the foreground; they help illustrate the correct perspective lines along the ground plane.



CLOUDS

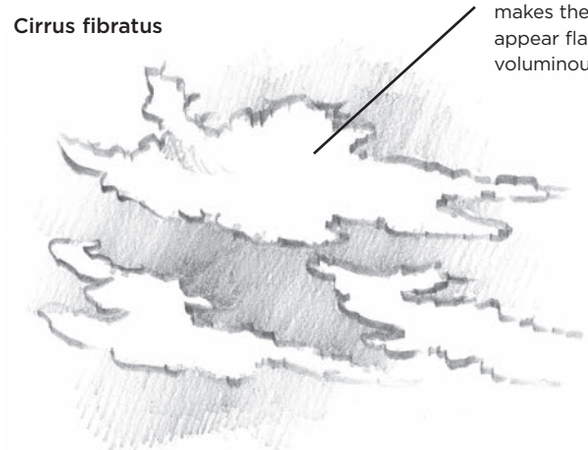
Clouds are great elements to include in a landscape because they can set the mood of the drawing. Some clouds create a dramatic mood, while others evoke a calm feeling.

Rendering Cloud Shapes Use a soft pencil, such as a 2B, to lightly outline the basic cloud shapes. Then use the side of the pencil lead to shade the sky in the background. Your shading will give the clouds fullness and form.



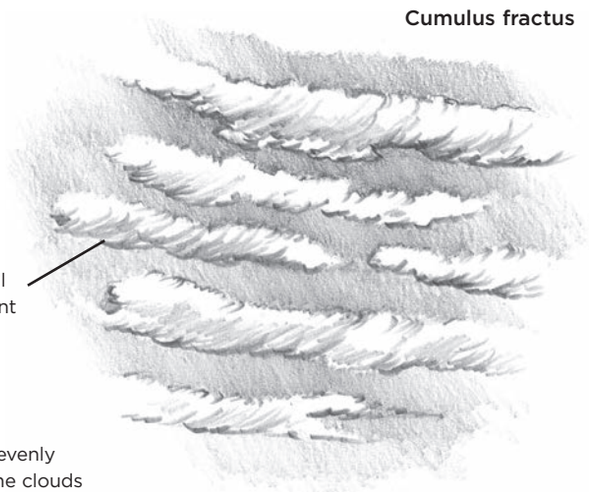
Cirrus fibratus

The lack of shading in these clouds makes them appear flat and less voluminous.



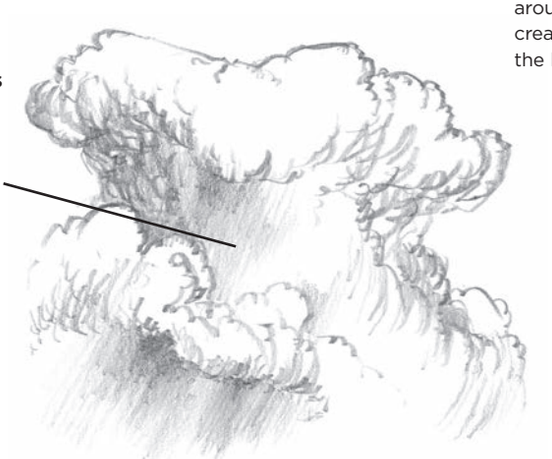
Cumulus fractus

Use a soft pencil with a blunt point to give these clouds some fullness.



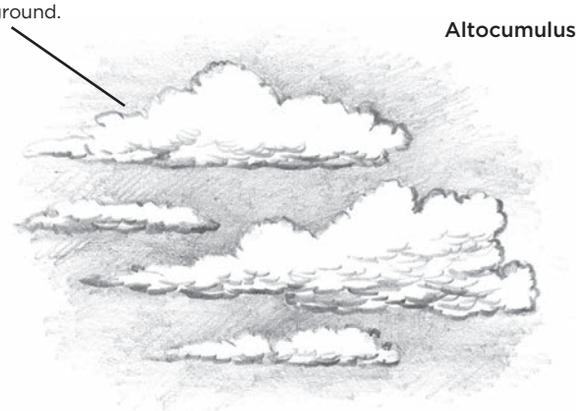
Cumulonimbus

Use a paper stump to smooth out this area.

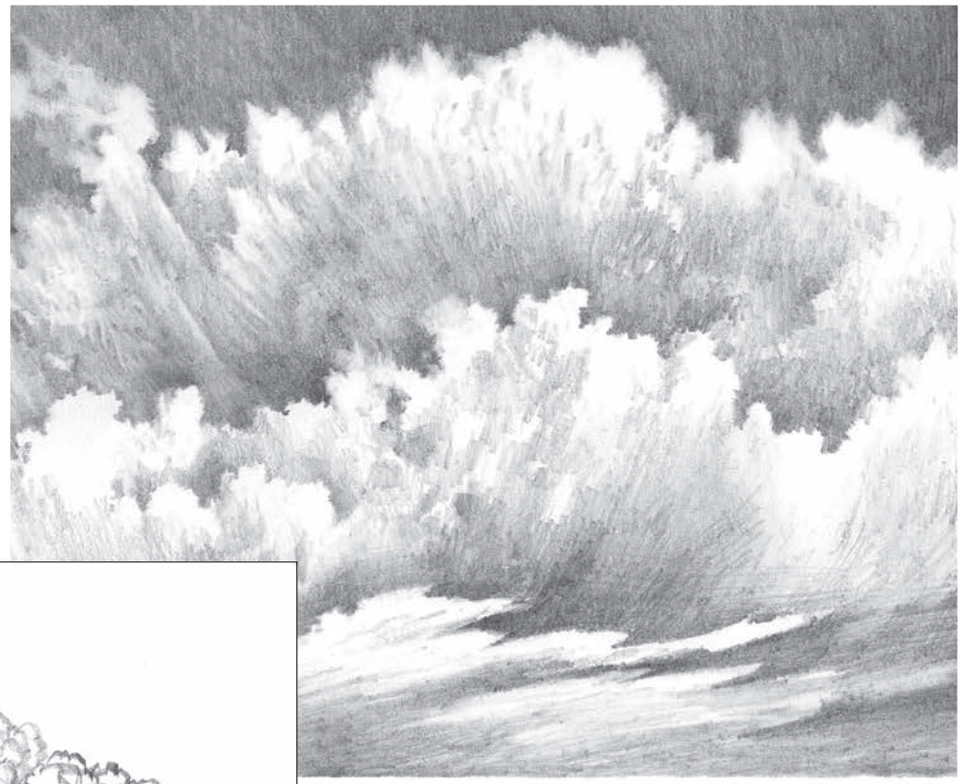


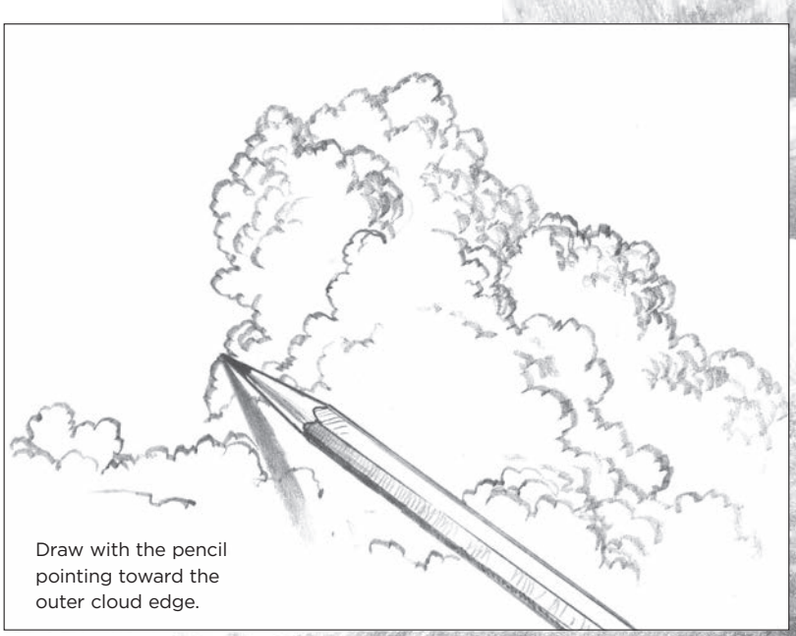
Shading evenly around the clouds creates the sky in the background.

Altocumulus



Applying Shading Techniques The various shading techniques used for the clouds on this page produce distinct feelings. The strong, upsweeping strokes in the drawing to the right evoke power and energy, while the bubbly, puffy texture of the clouds below have a calmer effect.





Draw with the pencil pointing toward the outer cloud edge.

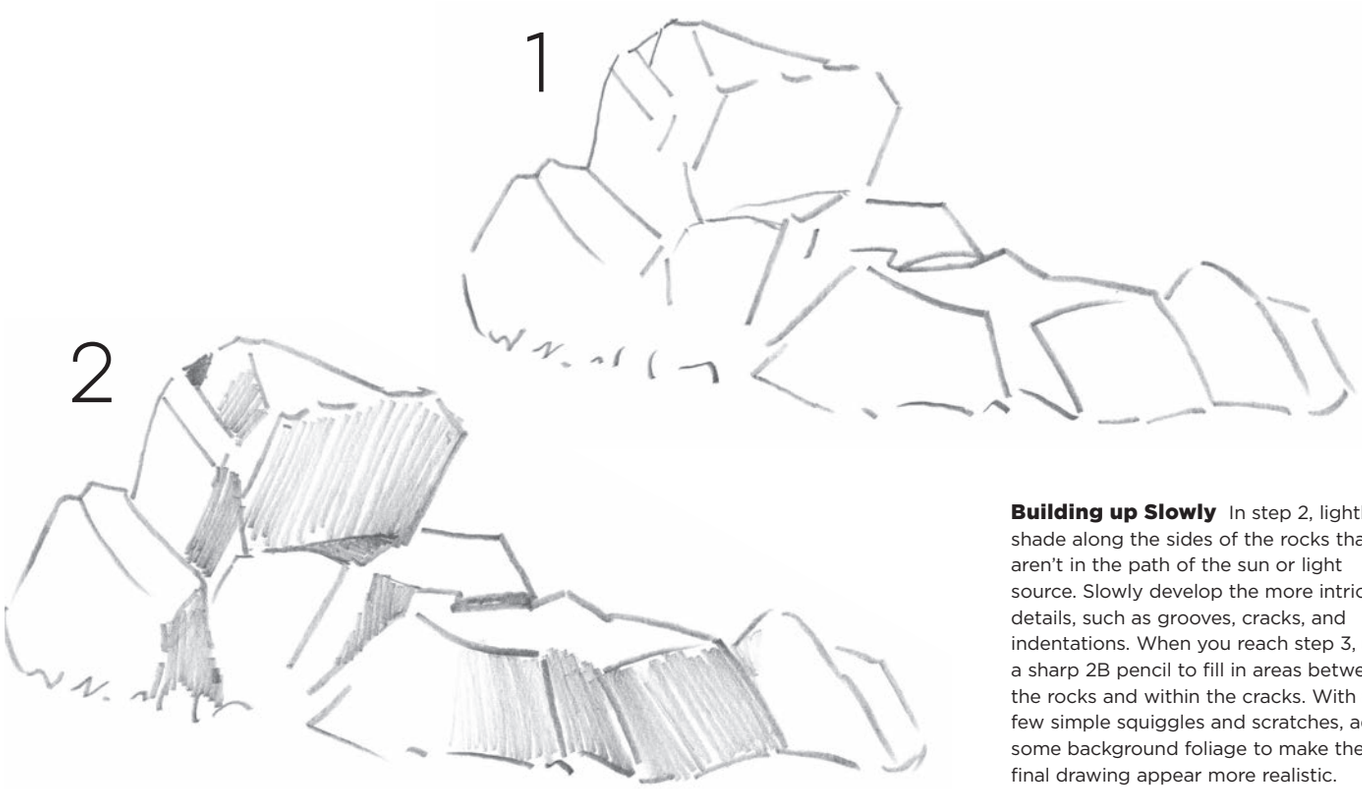
Draw cloud forms loosely with a flat sketch pencil.

To create dark, stormy clouds, shade with the flat side of a 2B pencil.

Use a jagged chisel edge to create texture in the cloud shadows.

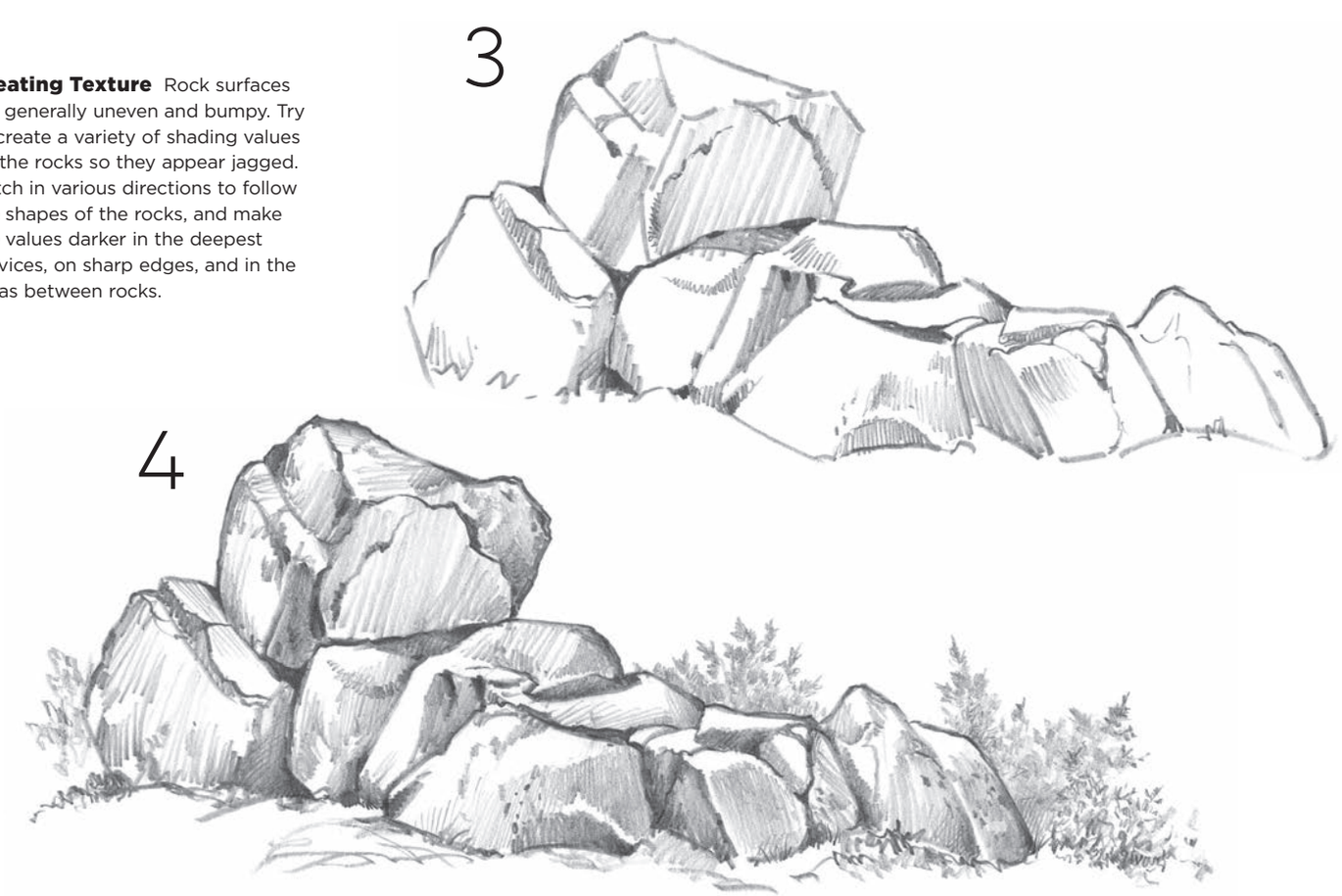
ROCKS

Because rocks come in many shapes, the best approach is to closely observe the ones you're drawing. Begin by lightly blocking in the basic shapes to establish the different planes, and then develop the details.



Building up Slowly In step 2, lightly shade along the sides of the rocks that aren't in the path of the sun or light source. Slowly develop the more intricate details, such as grooves, cracks, and indentations. When you reach step 3, use a sharp 2B pencil to fill in areas between the rocks and within the cracks. With a few simple squiggles and scratches, add some background foliage to make the final drawing appear more realistic.

Creating Texture Rock surfaces are generally uneven and bumpy. Try to create a variety of shading values on the rocks so they appear jagged. Hatch in various directions to follow the shapes of the rocks, and make the values darker in the deepest crevices, on sharp edges, and in the areas between rocks.



1

Rendering Sunlit Rocks Use the same steps for the rocks on this page. To make the rocks appear as though sunlight is shining on them, use a kneaded eraser to eliminate shading in the appropriate areas, or leave areas of the paper white.

2

Adding Greenery Foliage provides an effective, natural background for rocks. Block in the general outline for the bushes as you sketch the rocks. Push and pull your pencil in various directions, making some areas darker to create depth.

Apply heavier shading to the areas of indentation on the surface.

3

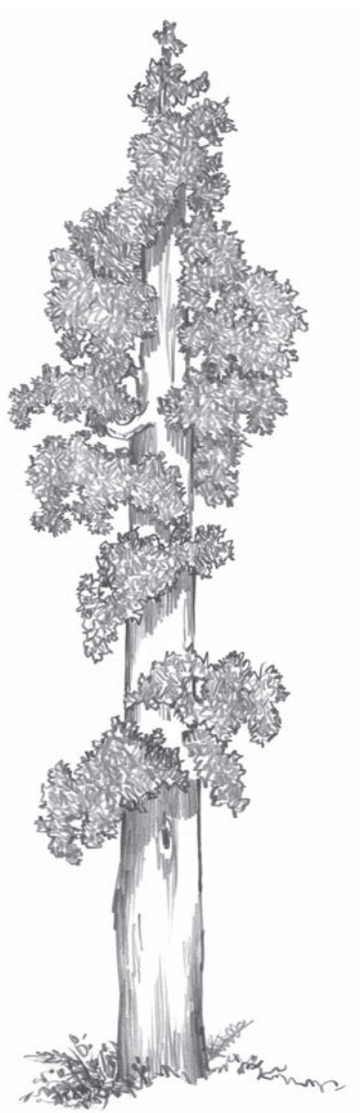
TREE SHAPES

Tree shapes vary tremendously. Some are tall and thin, while others are short and wide. To provide an authentic quality to your drawings, you must render the many subtle differences—especially among tree families. Each tree has its own characteristics and structural growth pattern. Study the different tree shapes on this and the next three pages.

Seeing the Basic Shapes First study the tree you want to draw, and mentally break it down into basic shapes. For instance, the mountain hemlock can be drawn from a triangular shape, while the bishop pine consists of oval shapes. Use an HB pencil to outline the tree and render the middle values. Switch to a 2B pencil for the darker areas.

Bishop pine

White bark pine



Giant sequoia

Red fir

Mountain hemlock

Ponderosa pine

Sketching Leaves Broad-leaved trees—such as beeches, maples, and some oaks—have broad, flat leaves, produce flowers, and shed leaves every fall (deciduous). As you draw, notice the different techniques used for the leaves on each tree. First sketch the trunk, and then draw the general shape of the whole group of leaves before shading the foliage.

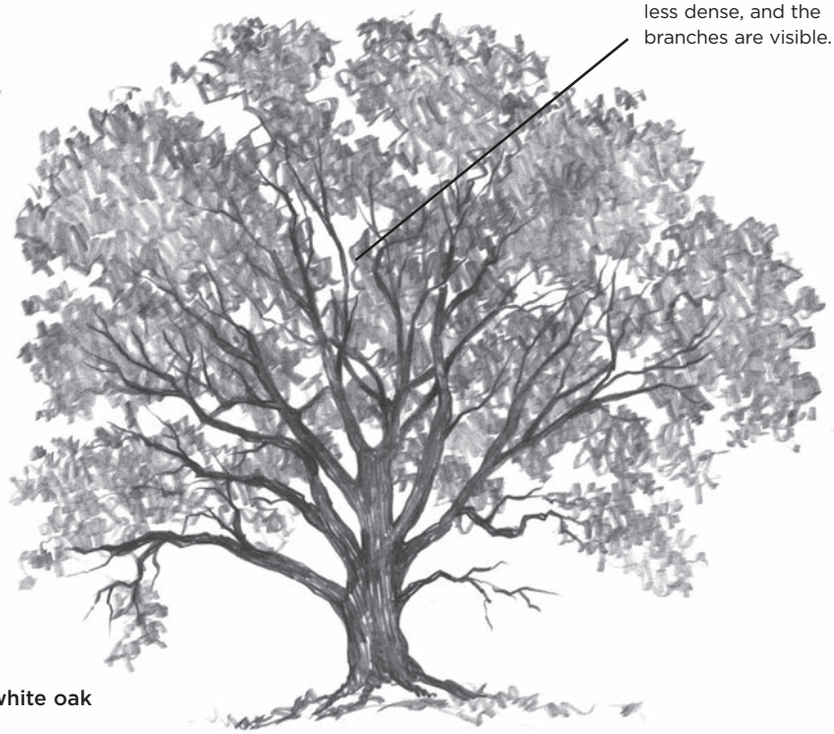
Use the side of the pencil lead for the basic layout sketches.

Variations of value create the thick, dense foliage of the red maple.

Red maple

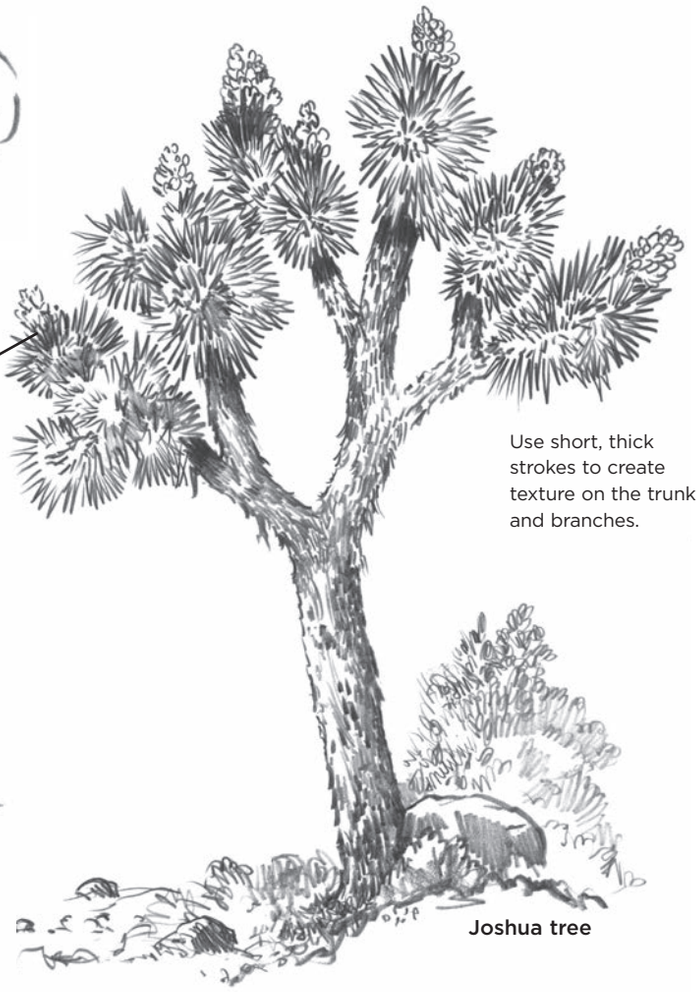
Alder

Here the foliage is less dense, and the branches are visible.



American white oak

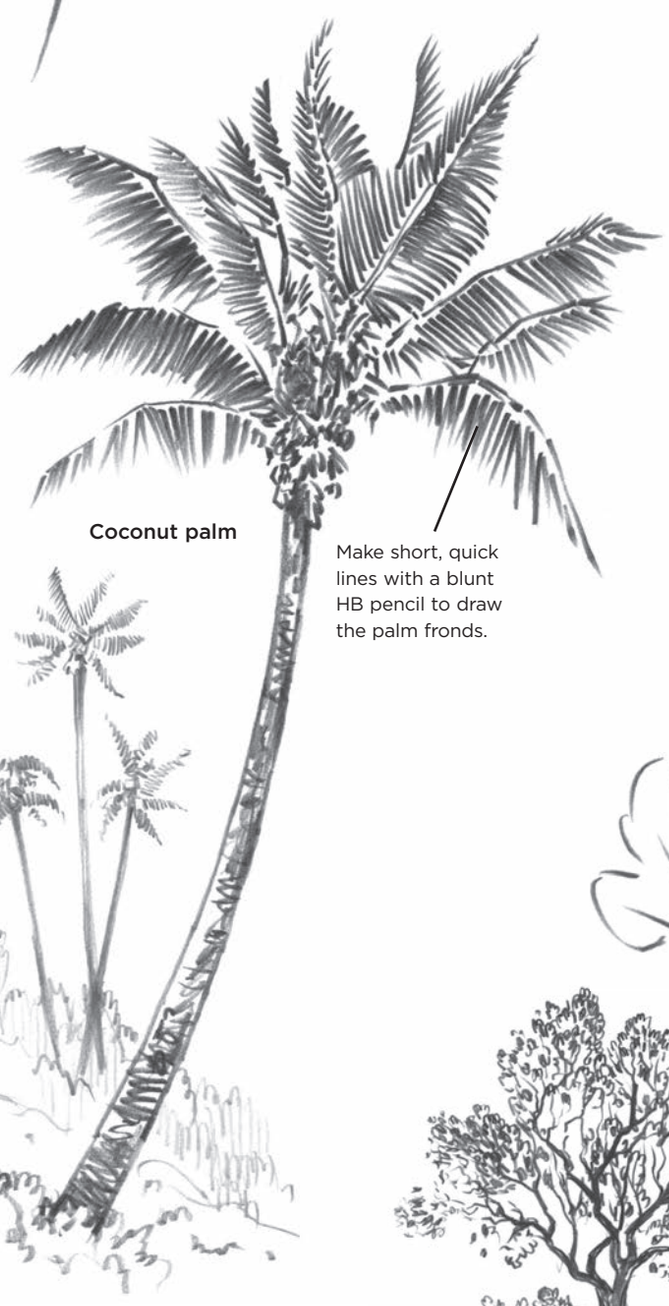
Experimenting with Strokes Notice the difference in shapes and textures between the trunks and leaves. You will need a round HB and flat sketch pencils to draw these trees. Experiment with a variety of strokes to develop the unique appearance of each tree.



Sharp, pointed leaves radiate from the branches.

Use short, thick strokes to create texture on the trunk and branches.

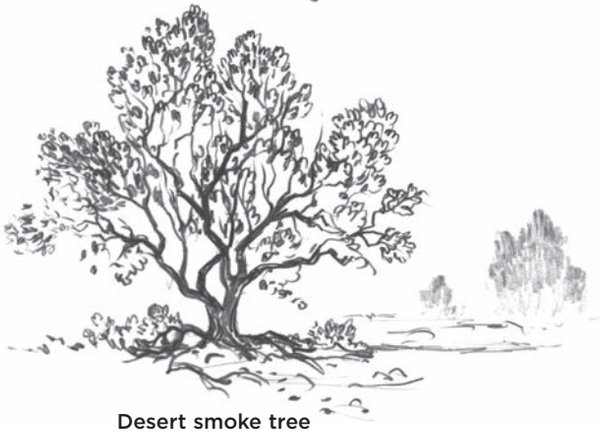
Joshua tree



Coconut palm

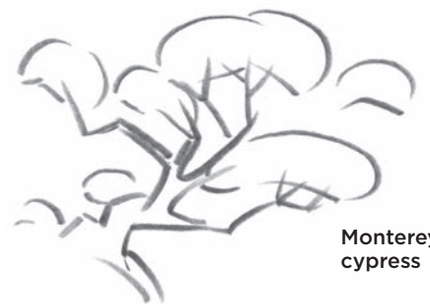
Make short, quick lines with a blunt HB pencil to draw the palm fronds.

American elm



Desert smoke tree

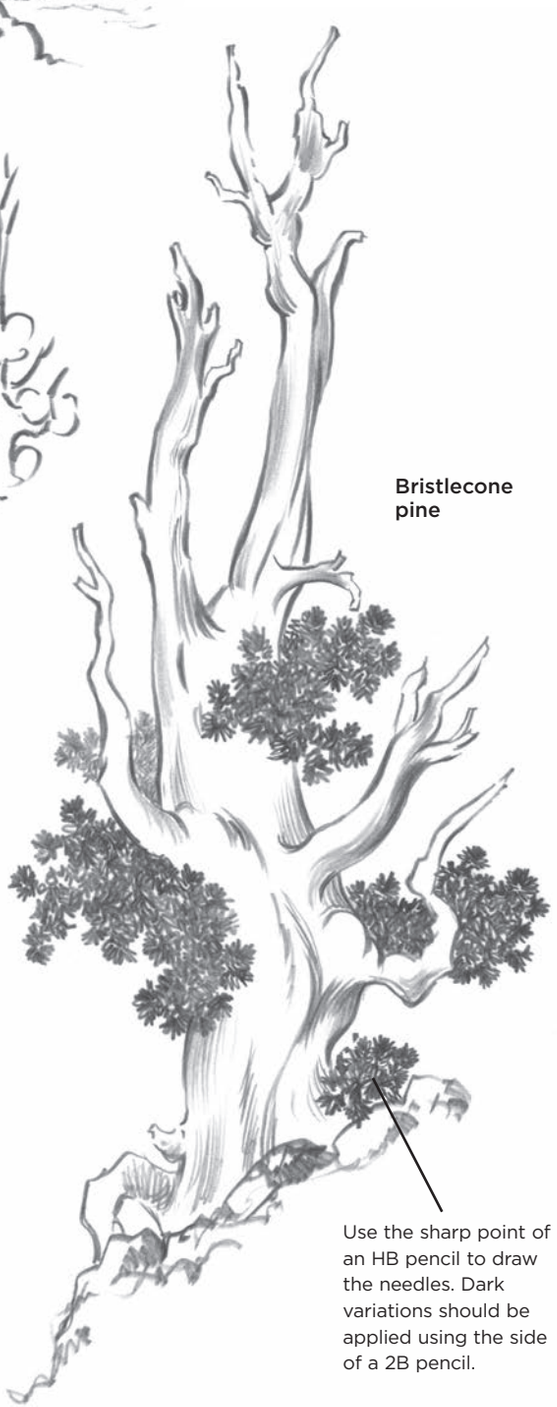
Studying Differences Study the sketch of the tree you wish to draw. Block in the basic shape with the side of the pencil lead, keeping the lines simple and smooth. Then add any unique features, such as a stray, leafless branch or small clusters of foliage. To create texture, try changing the direction of your strokes, as well as the angle at which you hold the pencil.



Monterey cypress

Use bold lines to draw the Monterey cypress and thin, delicate strokes for the weeping willow.

Weeping willow



Bristlecone pine

Lombardy poplar

Use the sharp point of an HB pencil to draw the needles. Dark variations should be applied using the side of a 2B pencil.

STRUCTURES

Although the building in this landscape lies in the background, it still appears to be the main focus. The building should be the correct size in relation to the trees, and all elements should be drawn in proper perspective. As you progress through the steps, work on the entire drawing so it doesn't appear as though you emphasized a certain area. Although the structure is the main focus, the entire drawing should be finished with the same level of thought and care.

Focusing on Development Start with simple shapes and lines to lay out most of the elements in step 1. In steps 2 through 4, refine the shapes, and begin to add some detail within the foliage and along the edge of the road. When you begin shading in step 5, start in the background, filling in the shadows first.

4

5

6

Establishing the Basic Structure This drawing was done on plate-finish Bristol board. In this landscape, the view is closer than in the previous drawing; therefore, the structure takes up more space. Lightly sketch the major shapes with an HB pencil, using as few lines as possible. Be sure the perspective is correct before shading.

Creating Form Begin creating form by shading the background with a 2B pencil. Apply strokes in various directions, studying closely where the shading values differ. Shade with long, vertical strokes along the structure wall; these will contrast with the bushy background texture. Next fill in the shadows between the waterwheel, spokes, and trough. Keep the shading light and even at first; then make the darker shadows heavier and more saturated.

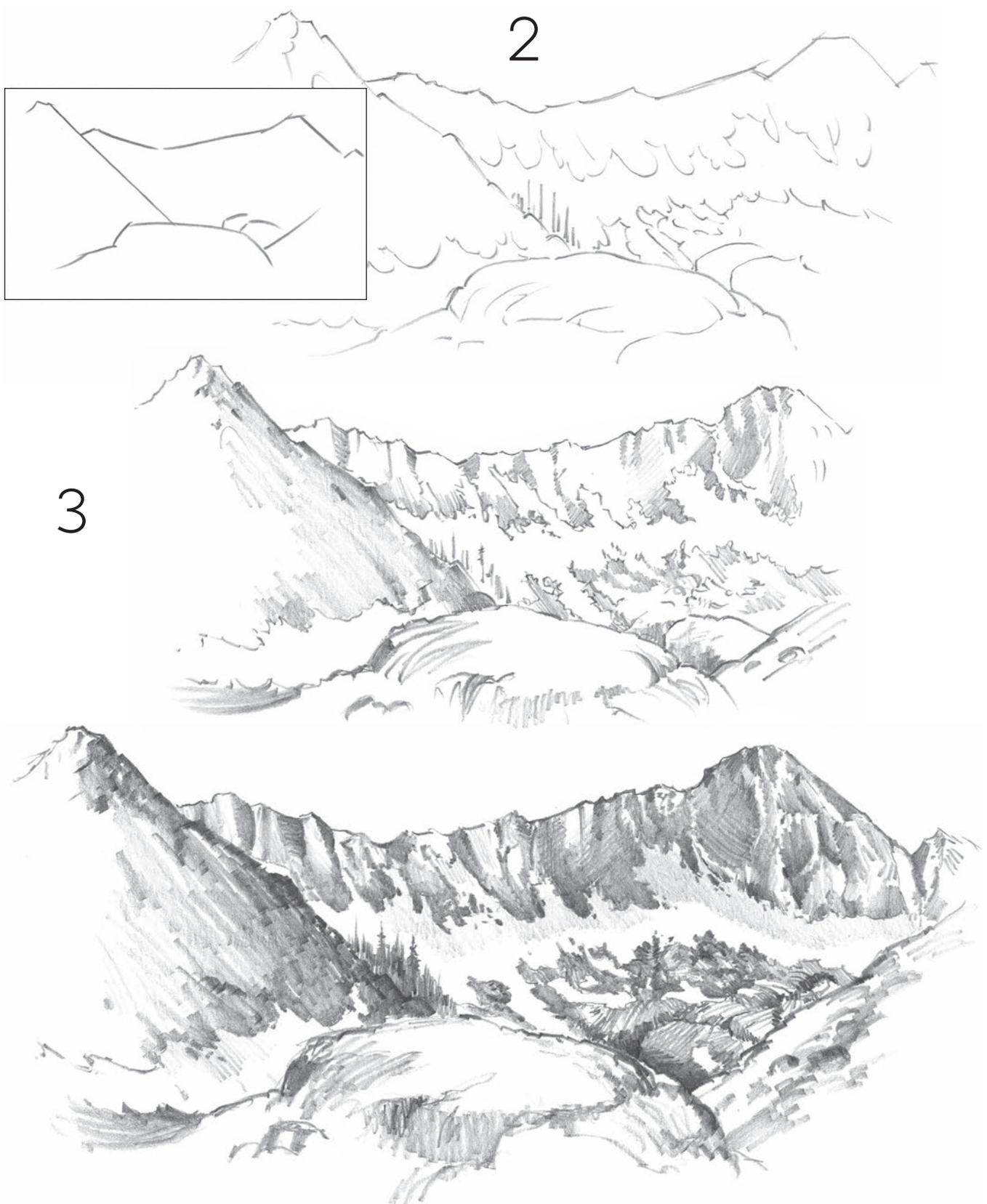
3

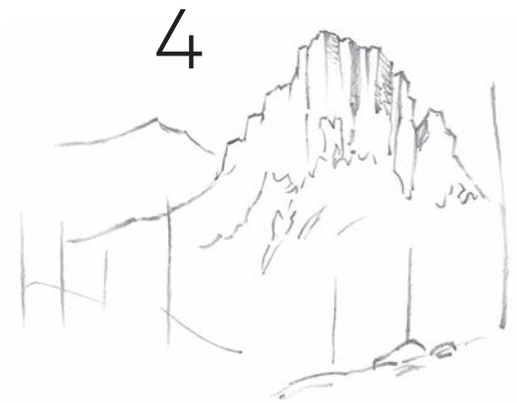
The background shading should be darkest near the edges of the center of interest.

Finishing Your Drawing A nice quality in this drawing is that some details appear sketchy and unfinished. Keep this in mind as you work on your own original landscapes. Try not to overwork your drawings.

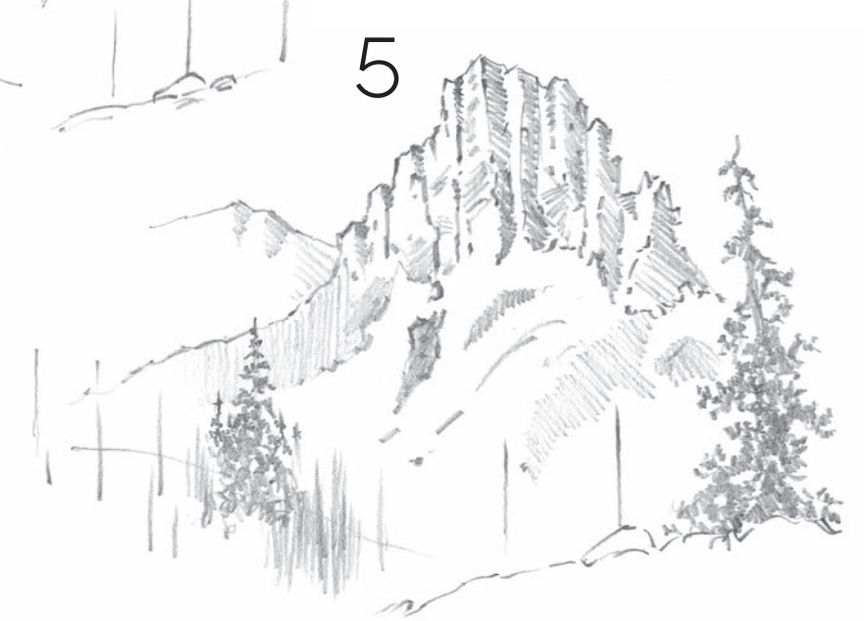
MOUNTAINS

A mountain landscape can be blocked in with a few straight lines. Refine the shapes into the rugged mountains, keeping in mind that it isn't necessary to include every indentation and curvature you see. Just include the major ones to capture the essence of the subject. As you shade, remember that areas indenting deepest into the mountain should be shaded darker to bring out the rocky texture.





Varying Techniques This landscape requires you to incorporate a number of drawing techniques. Add the trees in the foreground last, using jagged squiggles and lines for the branches.

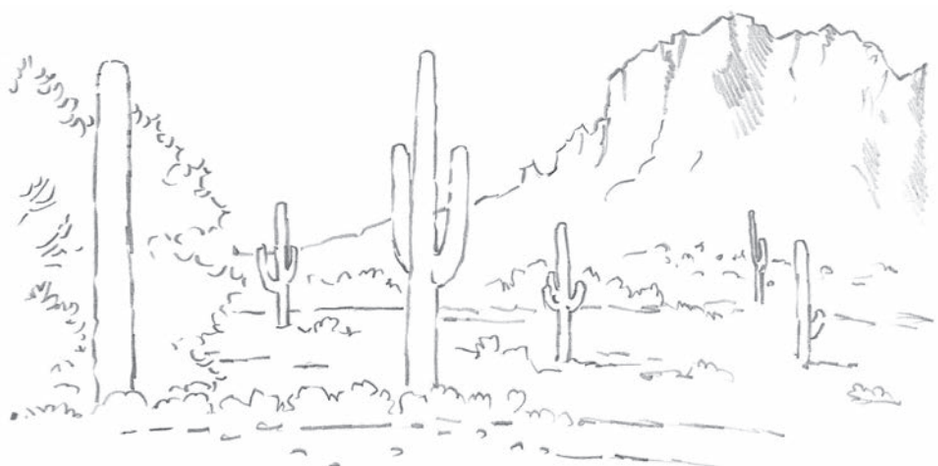


Shading Details Because the background mountains are far away, keep the shading less detailed in those areas. Vary the light and dark values around the trees to create the effect that some trees are closer than others.

DESERTS

Deserts make excellent landscape subjects because they provide a variety of challenging textures and shapes. Lay out the major elements with an HB pencil. Refine the shapes and then add a few light shadows.

1



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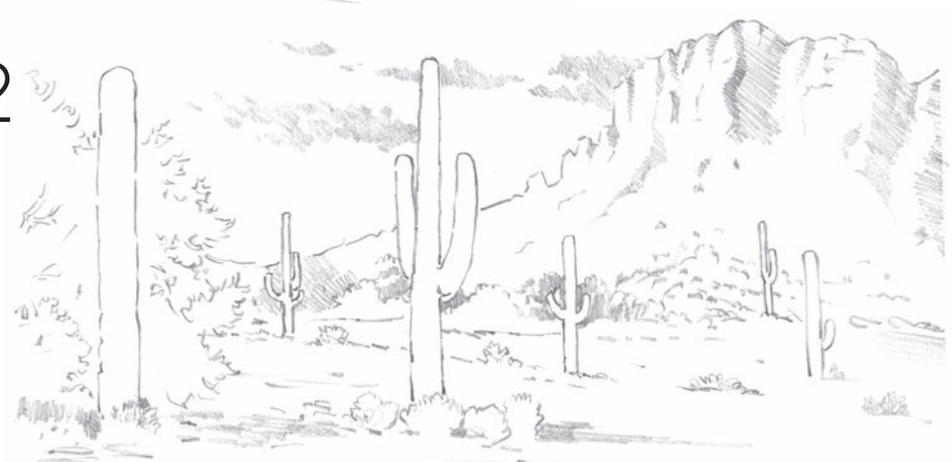
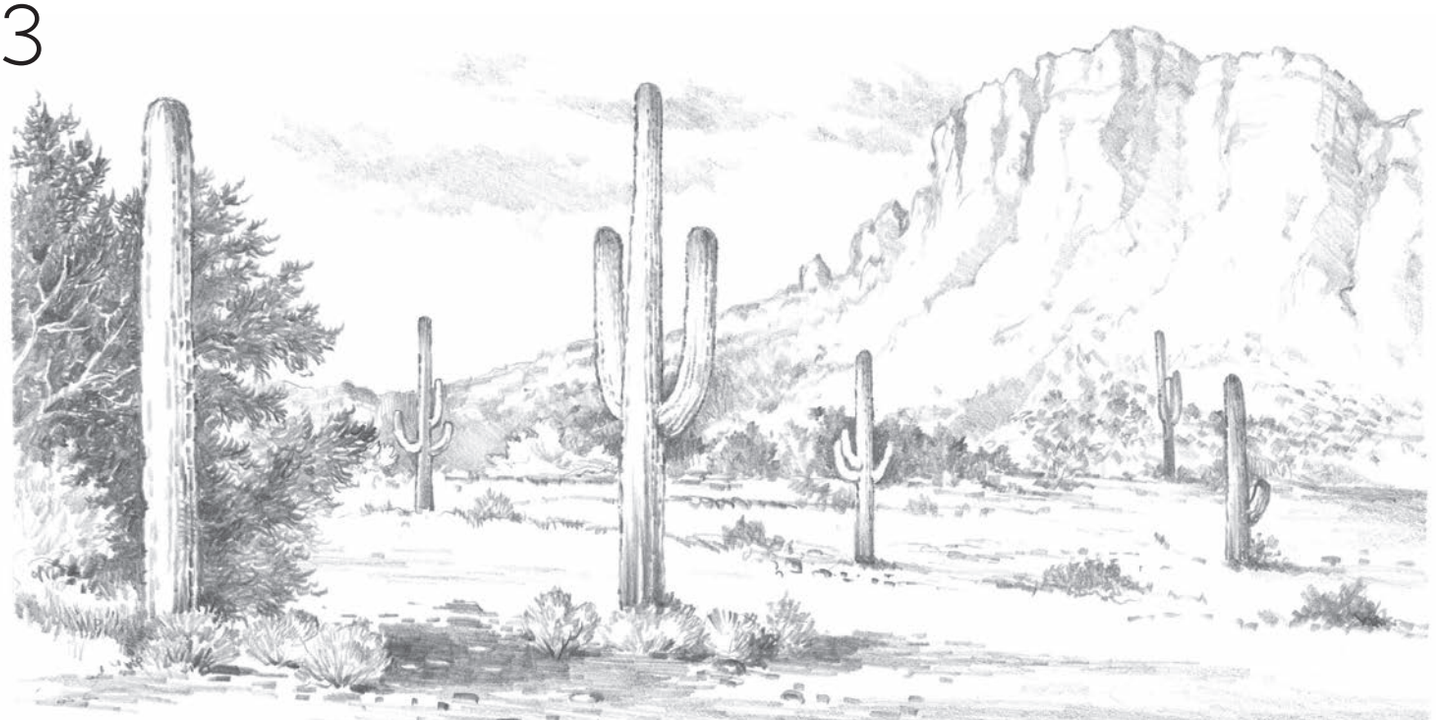


Shading Minimally
The finished drawing shows minimal shading, which creates the illusion of expansive light around the entire landscape.

3

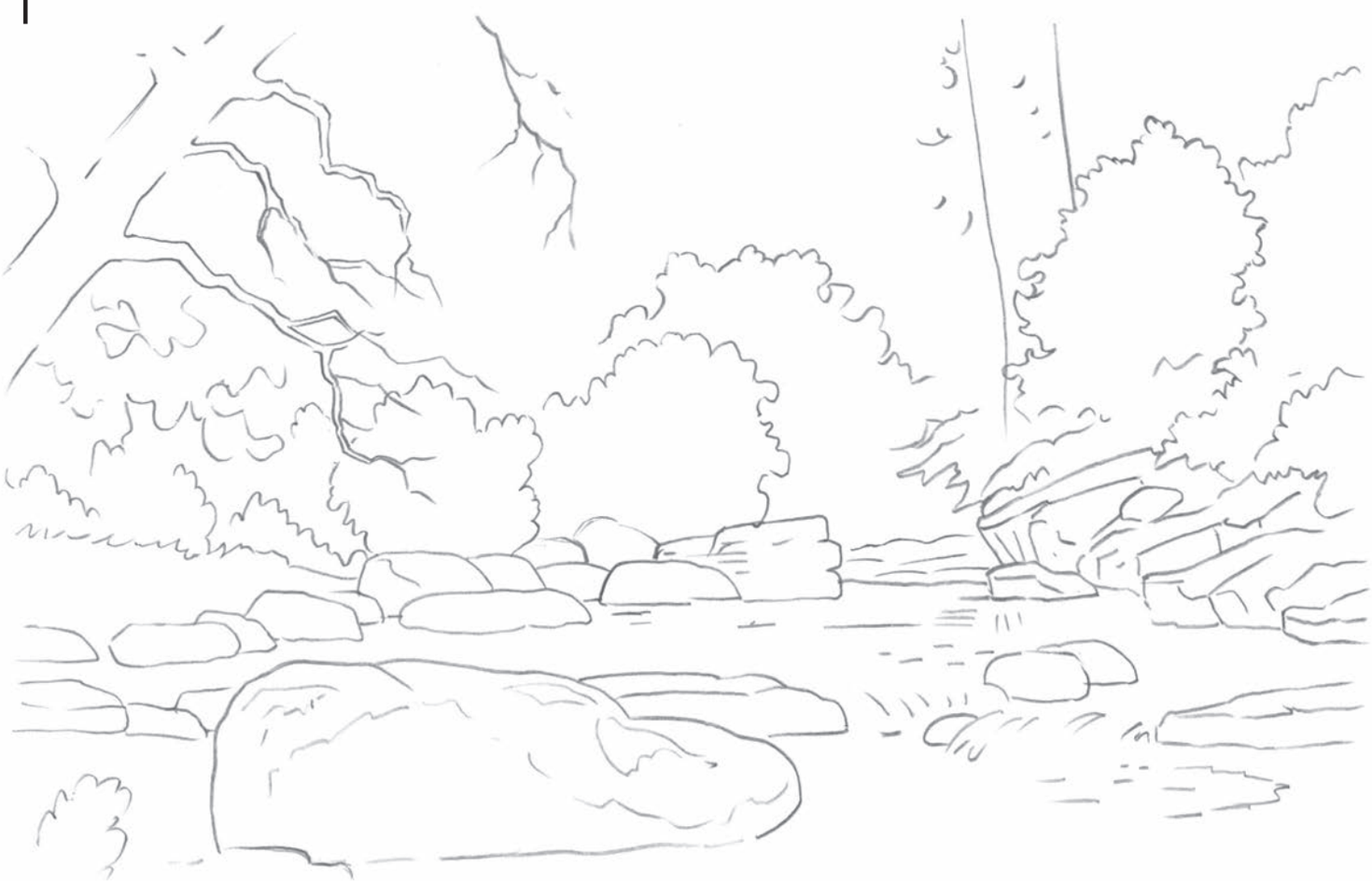


Emphasizing Size The great vertical stature of these incredible rocks produces a dramatic desert landscape. From this angle, it seems as though you are peering up at them, giving the rocks an overpowering presence. Block in all the basic shapes before shading. Use a sharp 2B pencil to fill in the crevices and cracks. This drawing is unique because the shading in the foreground is darker than the shading in the background. This effect is caused by the position of the light source (the sun); it is to the left of the main rock formations, creating shadows on the right side of the rocks.

CREEK WITH ROCKS

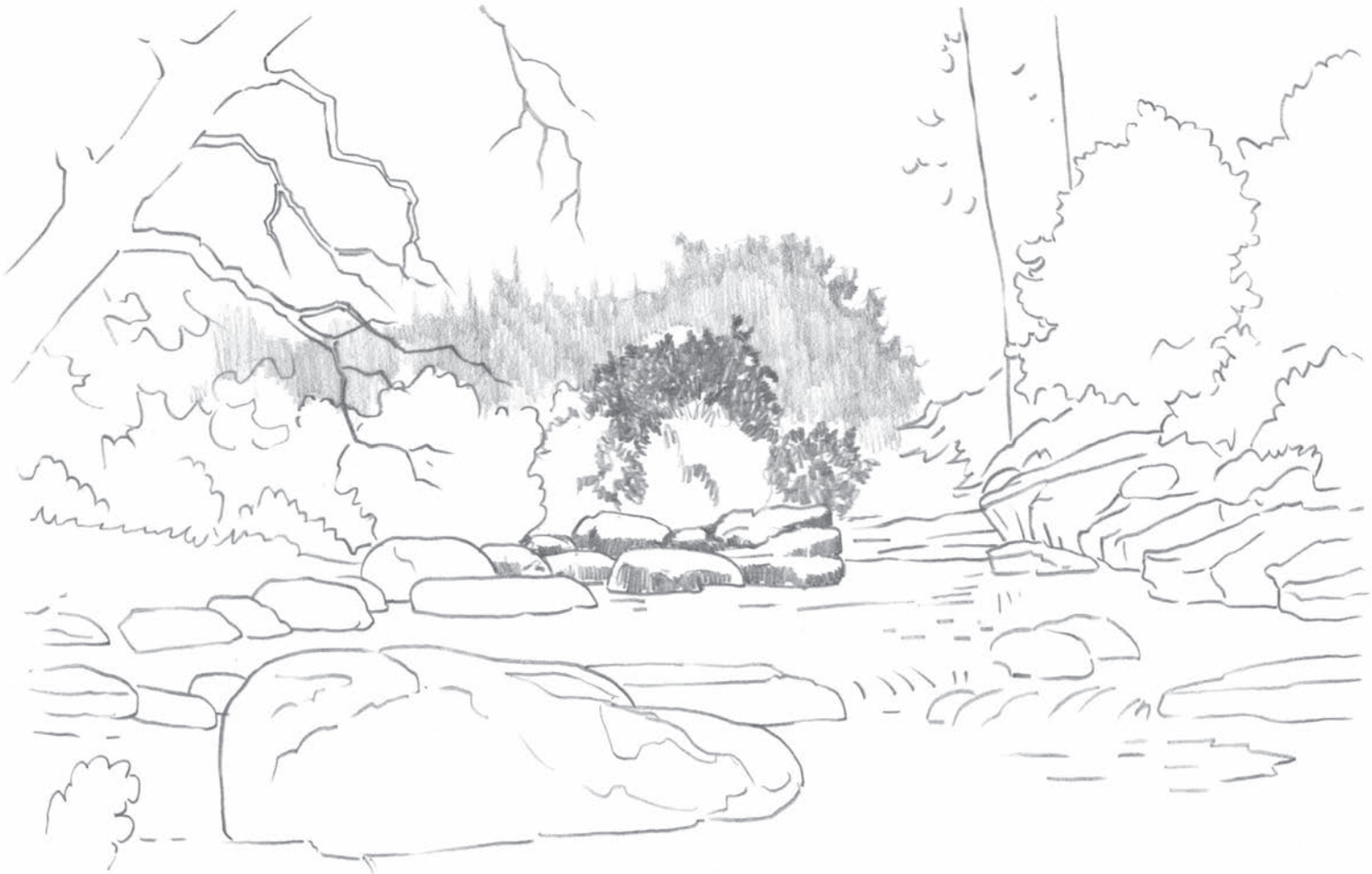
Drawing landscapes containing creeks and rocks is a great way to improve artistic skills because of the variety of surface textures. Even though there are many light and dark areas throughout the drawing, the degree of shading should remain relatively consistent, so keep this in mind as you're progressing through the steps.

1



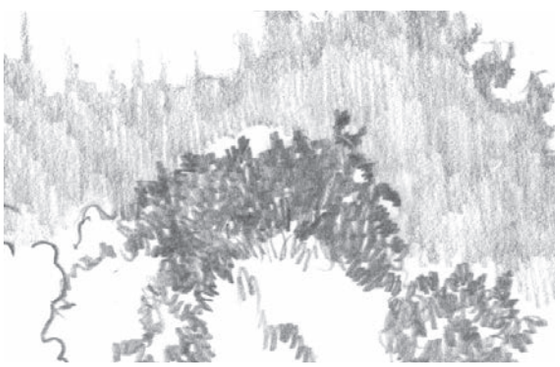
Make sure your preliminary drawing accurately shows depth by overlapping elements, uses proper perspective, and maintains a pleasing balance of elements. This eliminates the need to make corrections later.

2



Begin shading the trees in the distance; then work your way to the middle ground and foreground. Remember—don't completely shade each object before moving to the next one. Work on the entire drawing so it maintains a sense of unity.

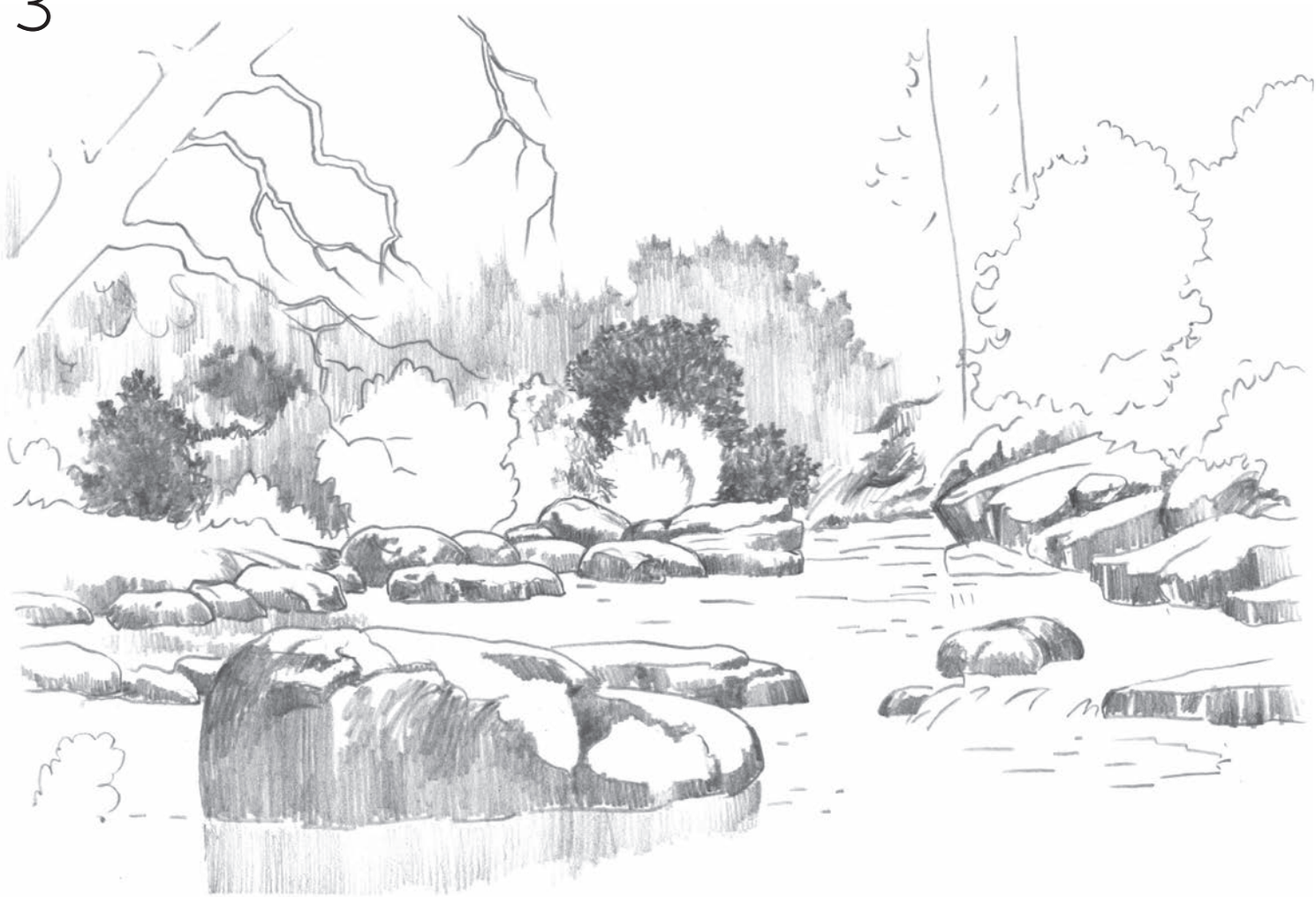
Background Tree Detail
When drawing trees in the distance, you don't need to worry about details. Simply suggest faraway trees with light, vertical lines.



ARTIST'S TIP

Keep in mind that an object's reflection is somewhat distorted in moving water and mirrored in still water. For example, the reflection of the sharp rock edges in the drawing below appears blurred and uneven.

3



Use the side of an HB pencil, shading in even strokes, to create the reflections in the water.

4

Closely study your landscape so you don't miss any of the details. Apply strokes in directions that correspond with the rocks' rugged, uneven texture, and fill in the areas between the cracks with a sharp 2B or 4B pencil.

SYCAMORE LANE

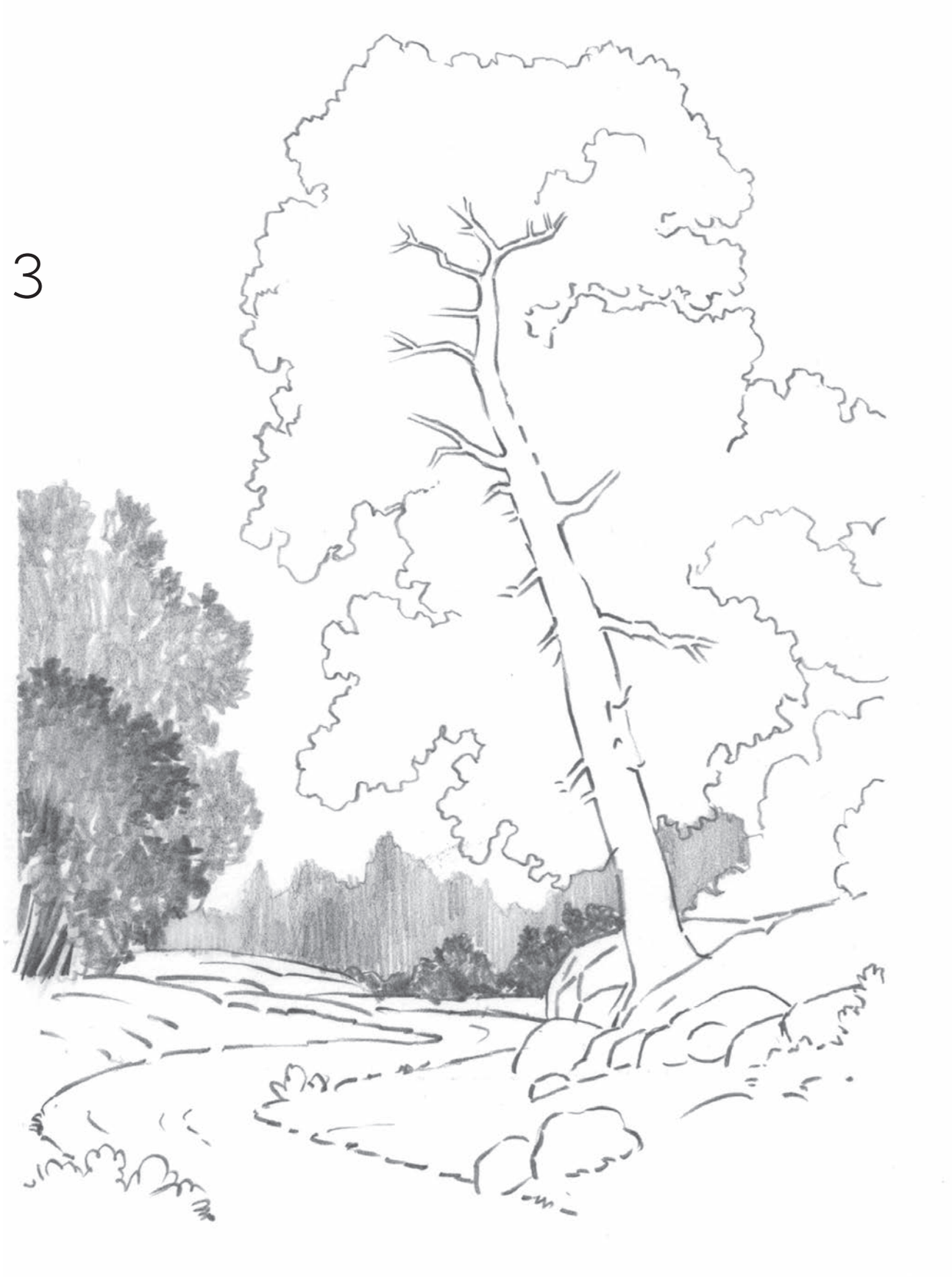
A good sketch goes a long way toward capturing the mood of a scene. In this drawing, the tree is obviously old and majestic. The trunk leans dramatically from its base to the middle of the drawing at the top. The winding road serves two purposes—it leads the eye into the drawing and creates contrast, which balances out the nearly straight line of the trunk.

1

To begin this scene, place the basic shapes with an HB pencil, refine them, and then add values. Apply light and middle values to establish a backdrop for more intense shading.

2

Refine the shapes of the trees and the road. Then use light, vertical strokes for the trees in the background. Continue adding details as you work toward the foreground.



Continue adding values, and work your way to the foreground.

4

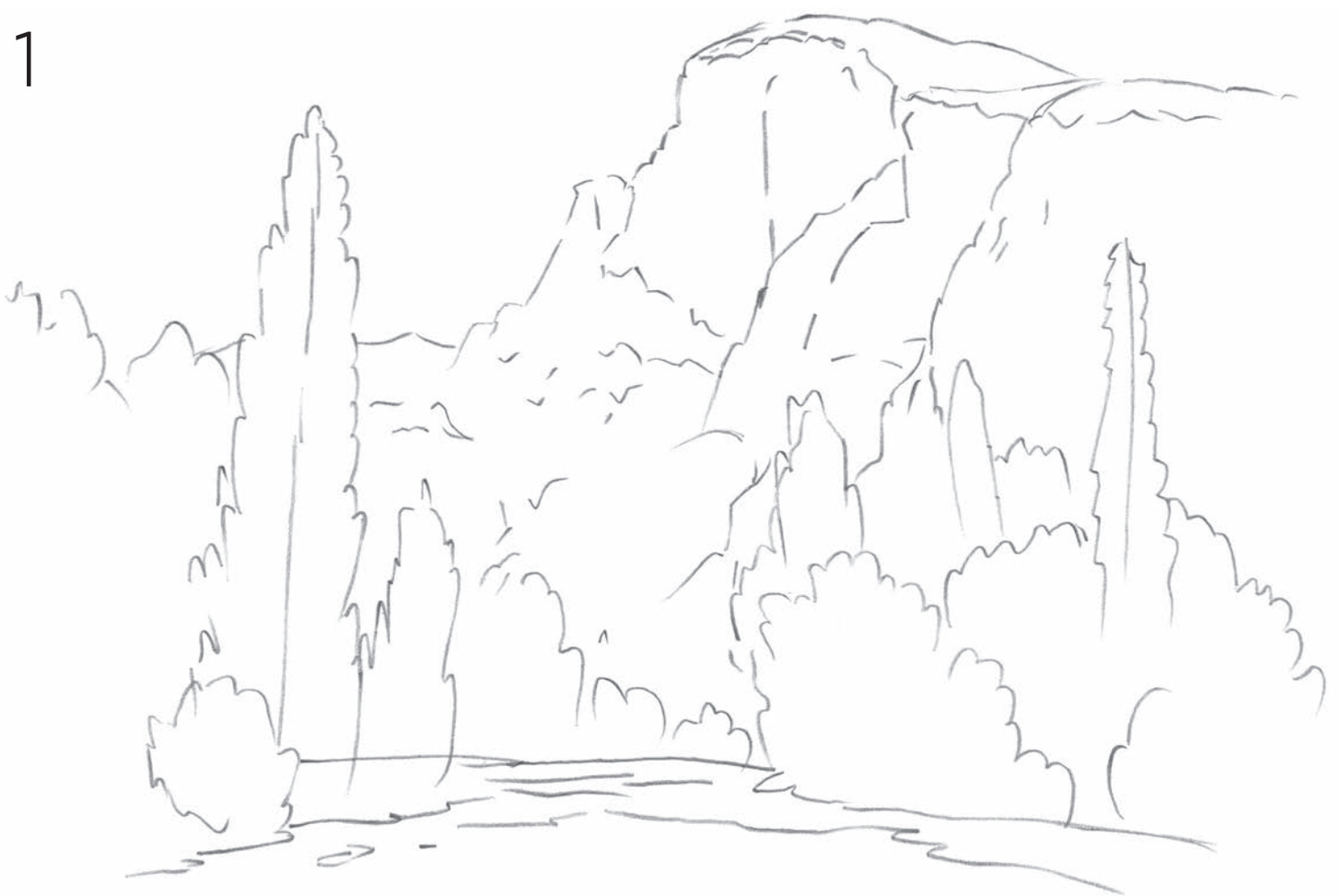
Use the side of an HB for the wide strokes of foliage and shaded areas.

Add final dark values. Continue the foliage texture, leaving some areas lighter to create depth. Lightly shade the sky areas; then clean out the cloud forms with a kneaded eraser.

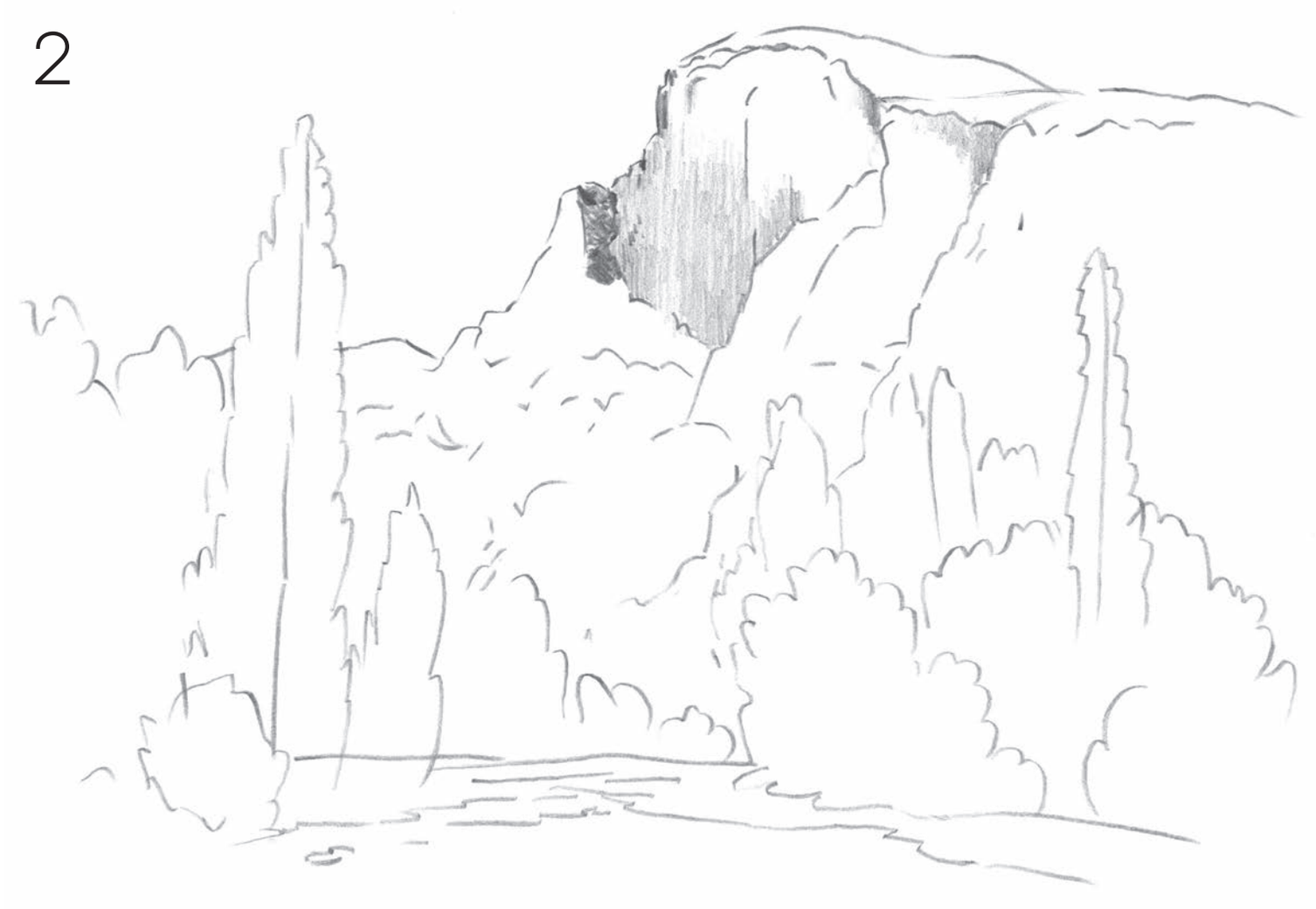
HALF DOME, YOSEMITE

Because Half Dome, located in Yosemite Valley, California, is fairly well-known and recognizable, try to render the shapes and forms as close to the actual location as possible.

1



Sketching Loosely Block in the general shapes of the landscape elements in step 1, including the trees and surrounding rock formations.

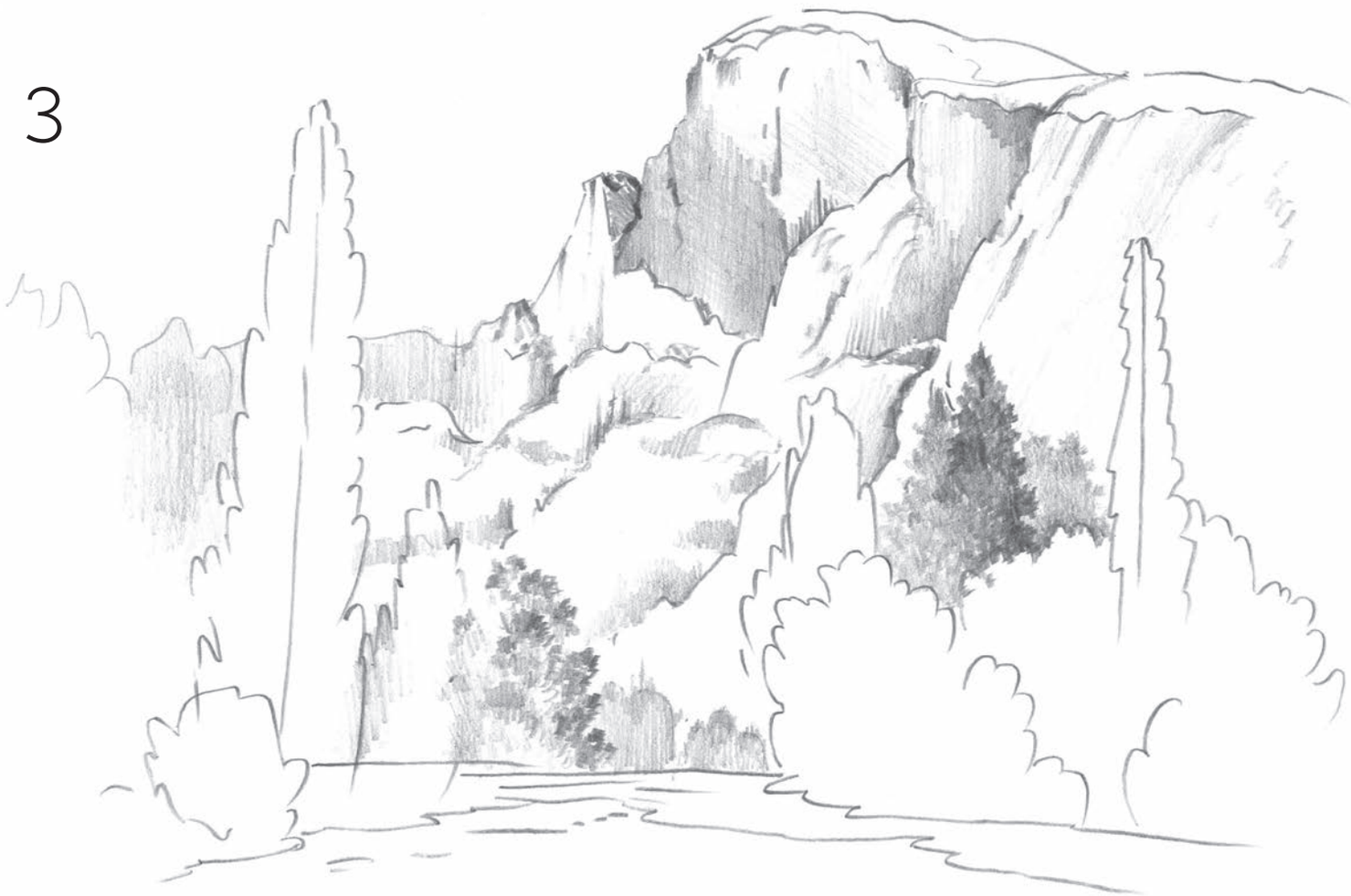


Distinguishing Surfaces Start shading the face of Half Dome in step 2, using vertical strokes. Try to capture the major crevices so the drawing resembles the actual location. As you shade, remember to change the direction of your strokes with each new surface plane.

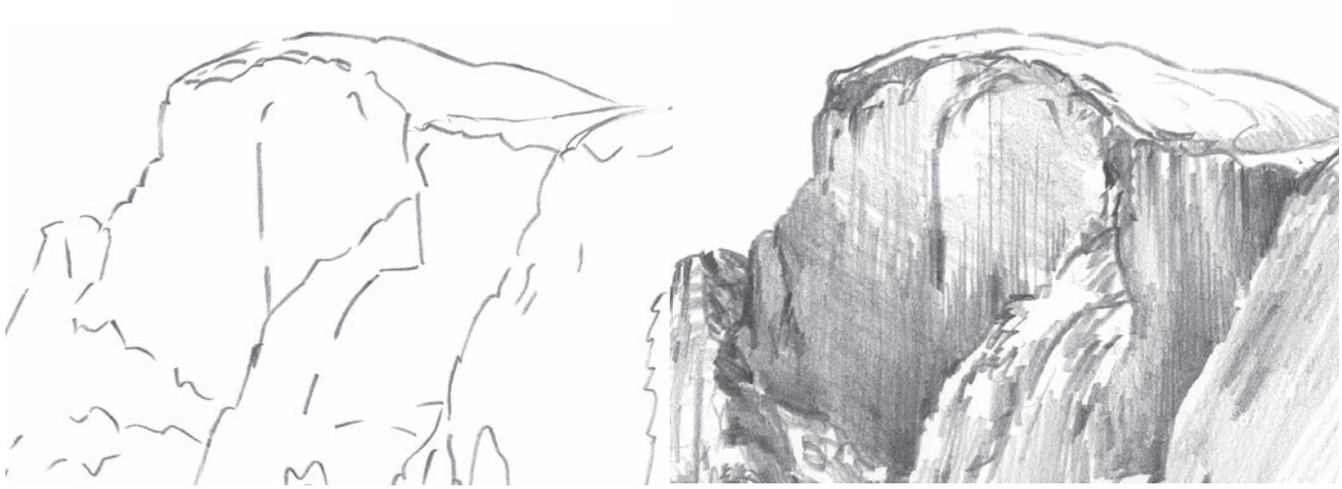
ARTIST'S TIP

Create a personal reference library by collecting pictures from books, magazines, and your own photographs. Also bring a sketch pad and pencil everywhere you go so you can practice drawing from life.

3

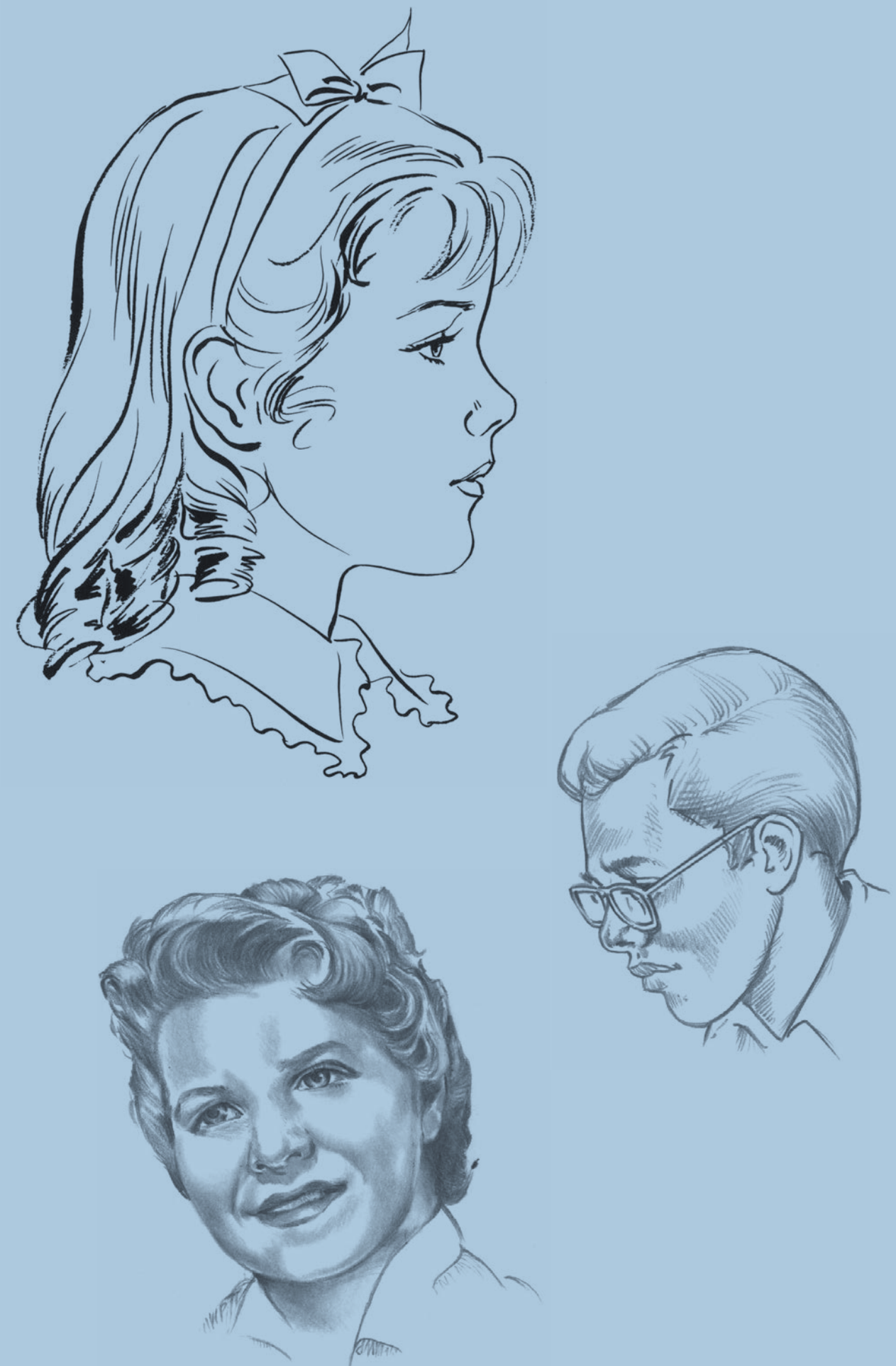


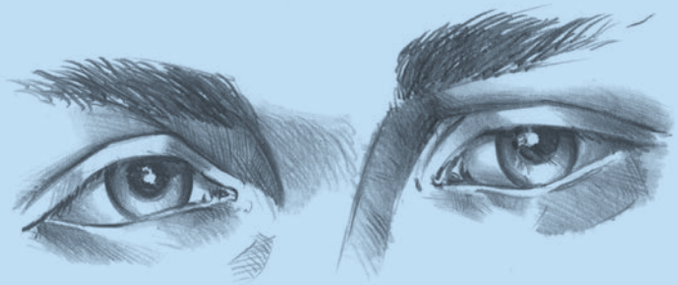
Half Dome Detail It isn't necessary to include every indentation and curvature that you see on a rock formation or a mountain. You may think you need to spend a lot of time adding the details to the final drawing, but the most important step in the drawing process is the initial sketch. A good sketch will go a long way toward capturing the mood of a scene, so spend time on it before shading.



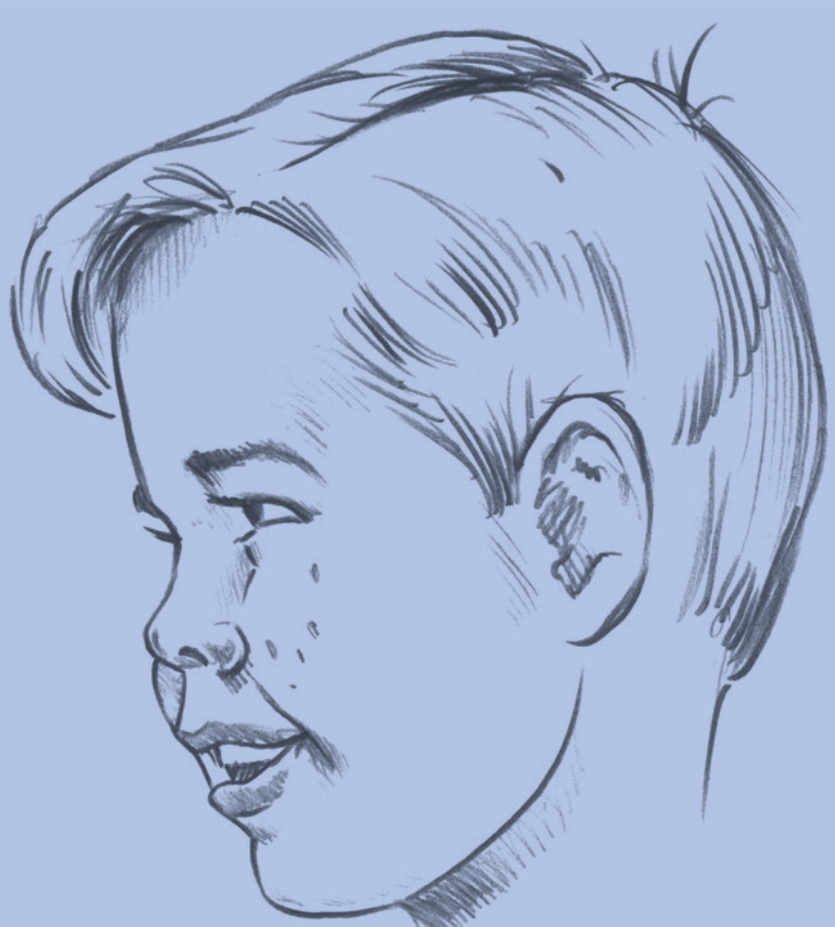
Leading the Eye Continue shading around the drawing. Study how values and textures lead the eye to the main subject. The trees and water serve as surrounding elements, naturally "framing" the huge rock dome.

4



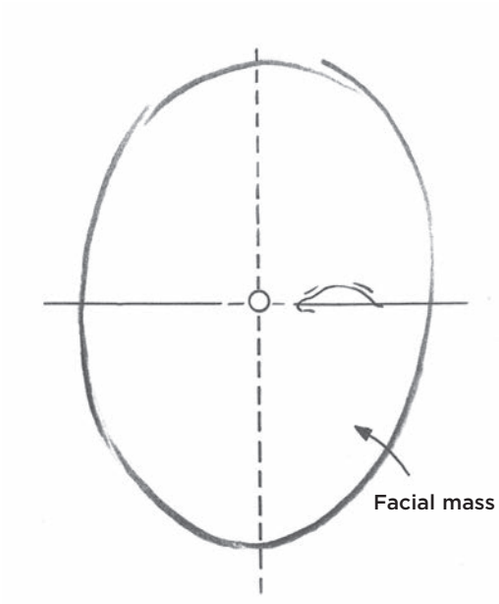


PEOPLE

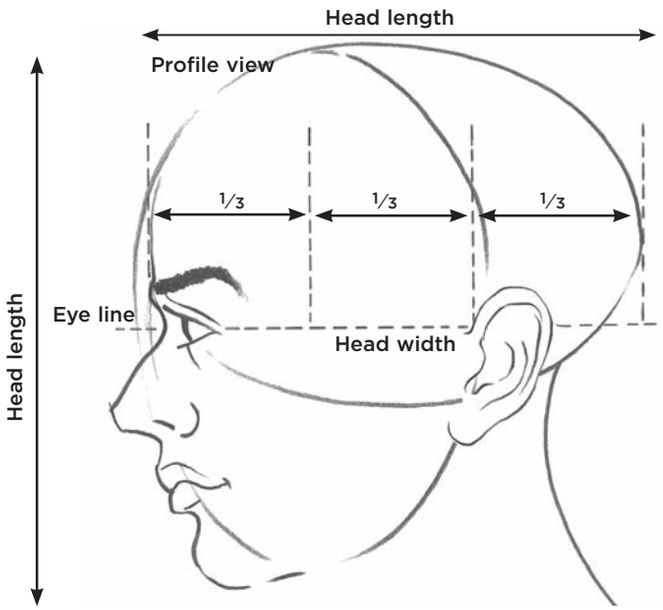


ADULT HEAD

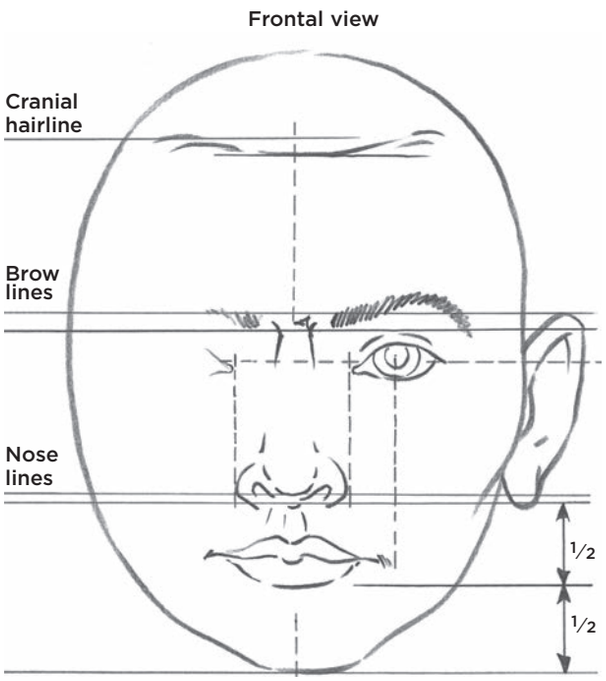
Learning proper head proportions will enable you to accurately draw a person's head. Study the measurements shown below. Then draw a basic oval head shape, and divide it in half with a light, horizontal line. On an adult, the eyes fall on this line, usually about one "eye-width" apart. Draw another line dividing the head in half vertically to locate the position of the nose.



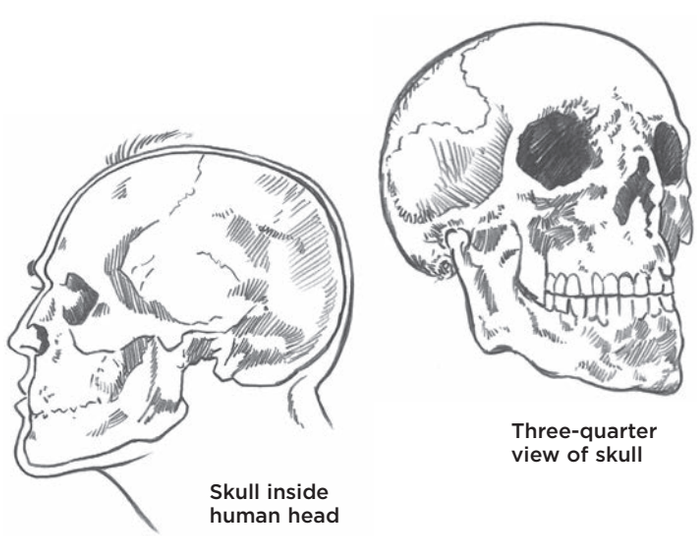
Placing Facial Features The diagram below illustrates how to determine correct placement for the rest of the facial features. Study it closely before beginning to draw, and make some practice sketches. The bottom of the nose lies halfway between the brow line and the bottom of the chin. The bottom lip rests halfway between the nose and the chin. The length of the ears extends from the brow line to the bottom of the nose.



Looking at Profile Proportions The horizontal length of the head, including the nose, is usually equal to the vertical length. Divide the cranial mass into thirds to help place the ear.



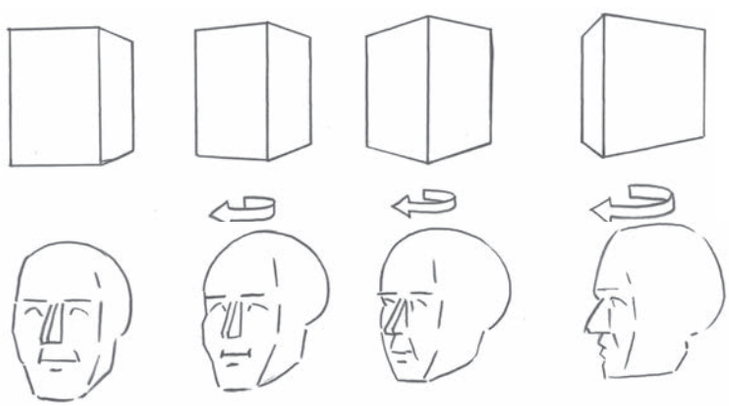
The bottom lip rests halfway between the nose and the chin.

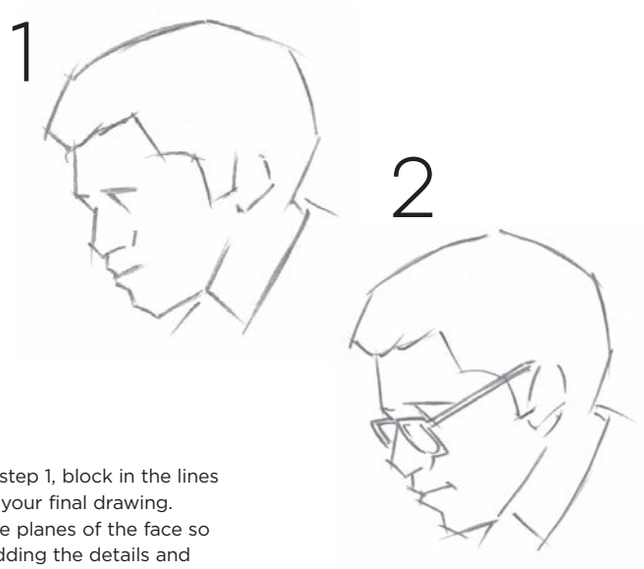


Recognizing Bone Structure The drawing above illustrates how the skull "fills up" the head. Familiarizing yourself with bone structure is especially helpful at the shading stage. You'll know why the face bulges and curves in certain areas because you'll be aware of the bones that lie underneath the skin.

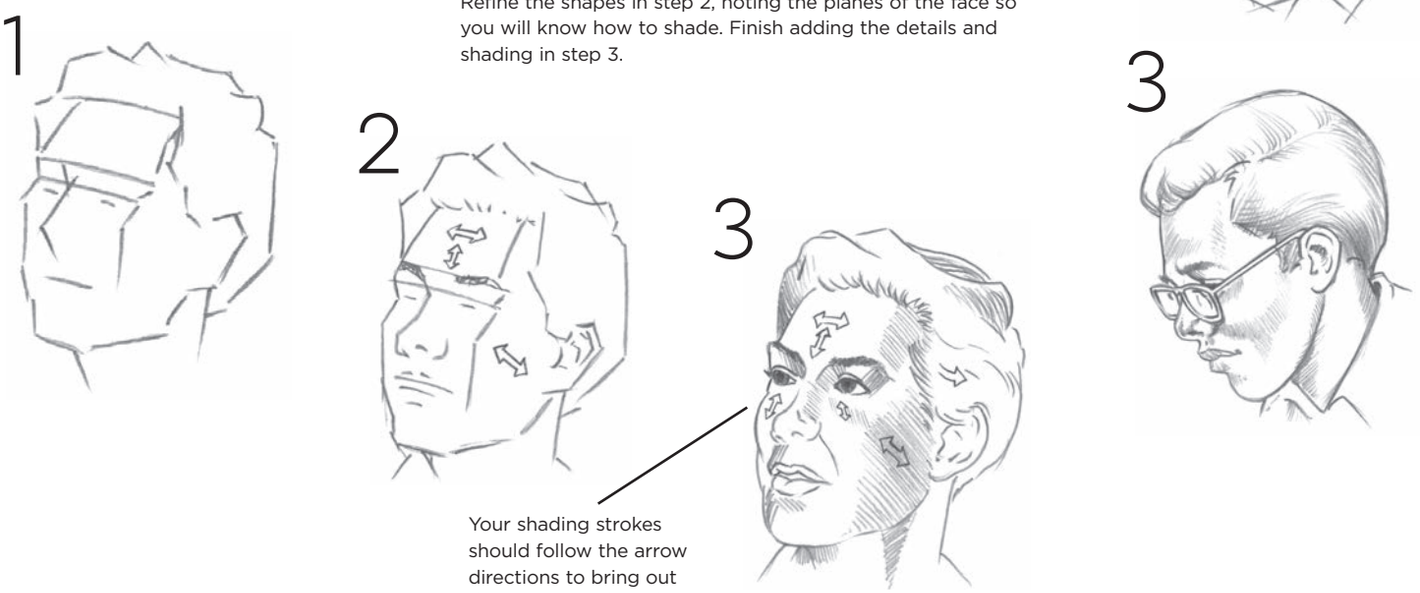
HEAD POSITIONS

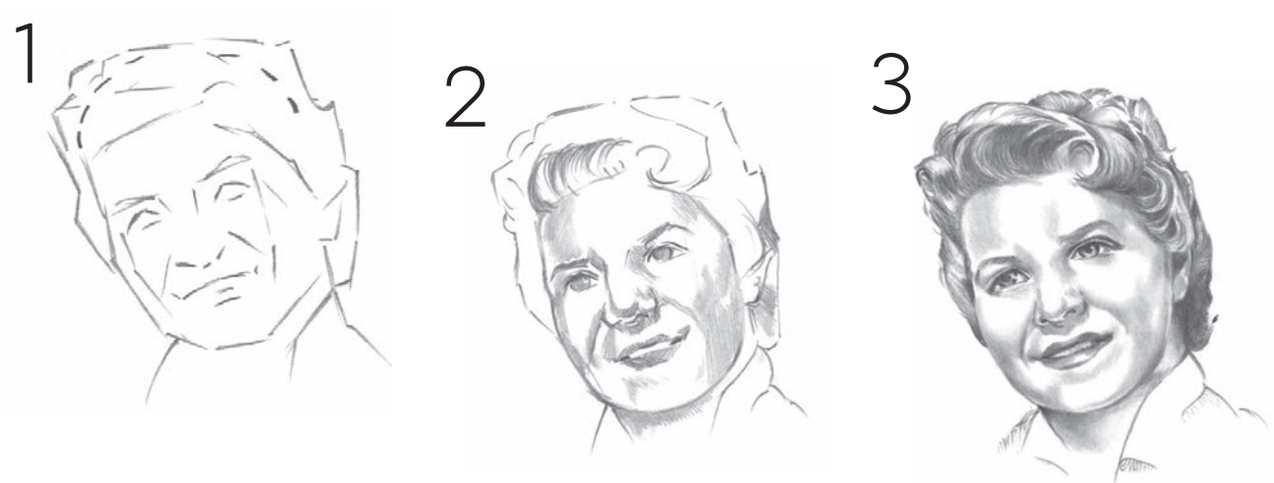
The boxes shown below correlate with the head positions directly below them. Drawing boxes like these first will help you correctly position the head. The boxes also make the major frontal and profile planes, or level surfaces, of the face discernible. Once you become comfortable with this process, practice drawing the heads shown on this page.





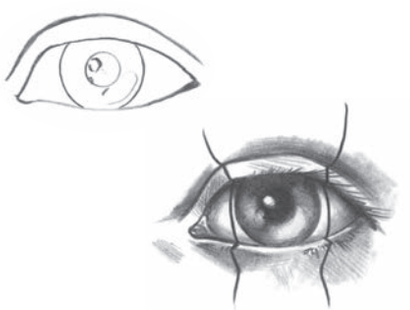
Following Three Basic Steps In step 1, block in the lines lightly enough so they won't show in your final drawing. Refine the shapes in step 2, noting the planes of the face so you will know how to shade. Finish adding the details and shading in step 3.



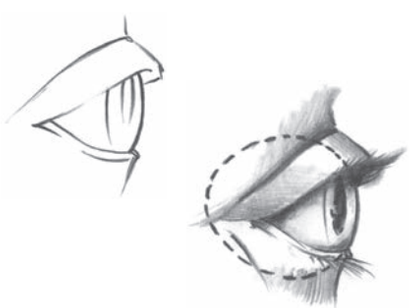


EYES

The eyes are the most important feature for achieving a true likeness. They also reveal the mood or emotion of the person you are drawing. Study and practice the diagrams showing how to block in frontal and profile views of eyes. Notice that in profile, you don't begin with the same shape as with the frontal view.

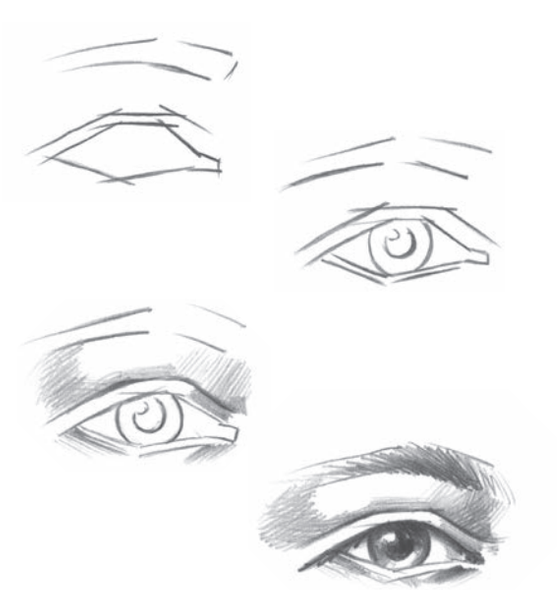


Outside eye contours (front)



Outside eye contours (profile)

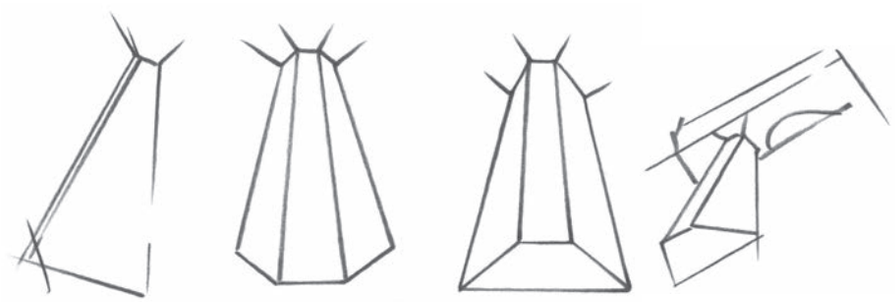
Shading the Eyes Shade delicately around the eyes, but make your strokes dark enough to show the eyes' depth and indentation into the face. Very sharp pencils are best for filling in the creases and corners around the eye. These tiny areas (which don't get much light) should be very dark, gradually getting lighter as you shade away from the eye to bring out the contours of the face.



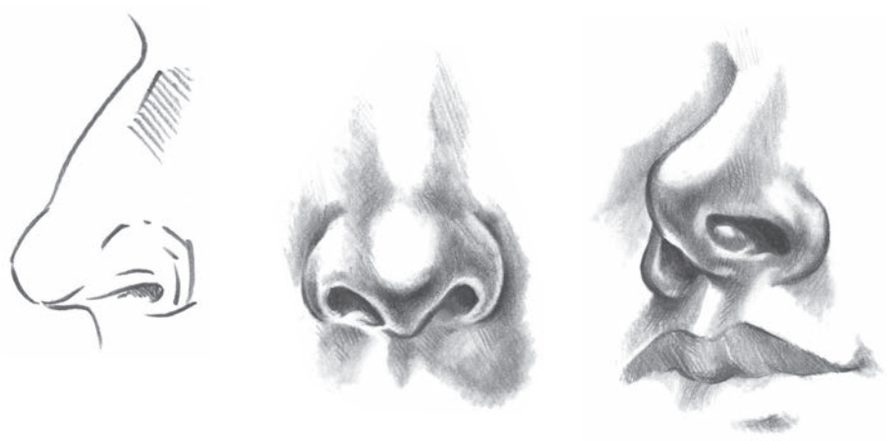
Studying Carefully A person's eyes are rarely symmetrical. Look for the subtle differences in each eye to achieve a real likeness. Pay attention to the highlights in the eye. They bring life and realism to the drawing. Eyebrows also play an important part of facial expression. They can be bushy or thin, arched or straight. Study your subject carefully.

NOSES & EARS

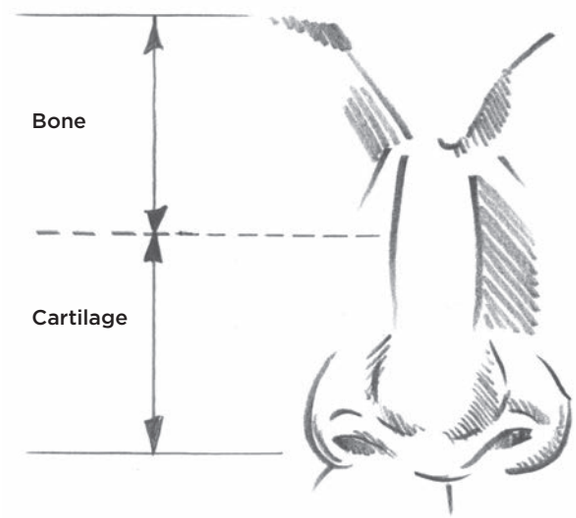
Noses can be easily developed from simple straight lines. The first step is to block in the overall shape. Smooth out the corners into subtle curves in accordance with the shape of the nose. (A three-quarter view can also be drawn with this method.) Then, once you have a good preliminary drawing, begin shading to create form.



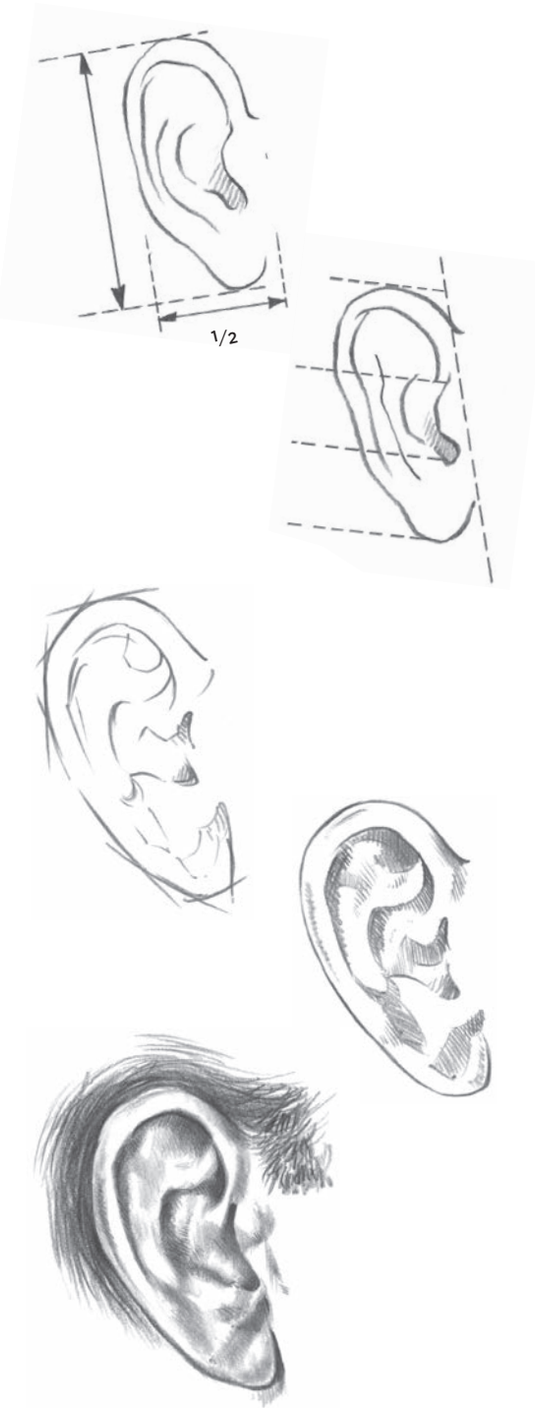
Profile view | Frontal view | Upward view | Upraised three-quarter view



Shading the Nostrils Make sure the shading inside the nostrils isn't too dark or they might draw too much attention. Observe your subject closely to ensure that each feature of your drawing is accurate.



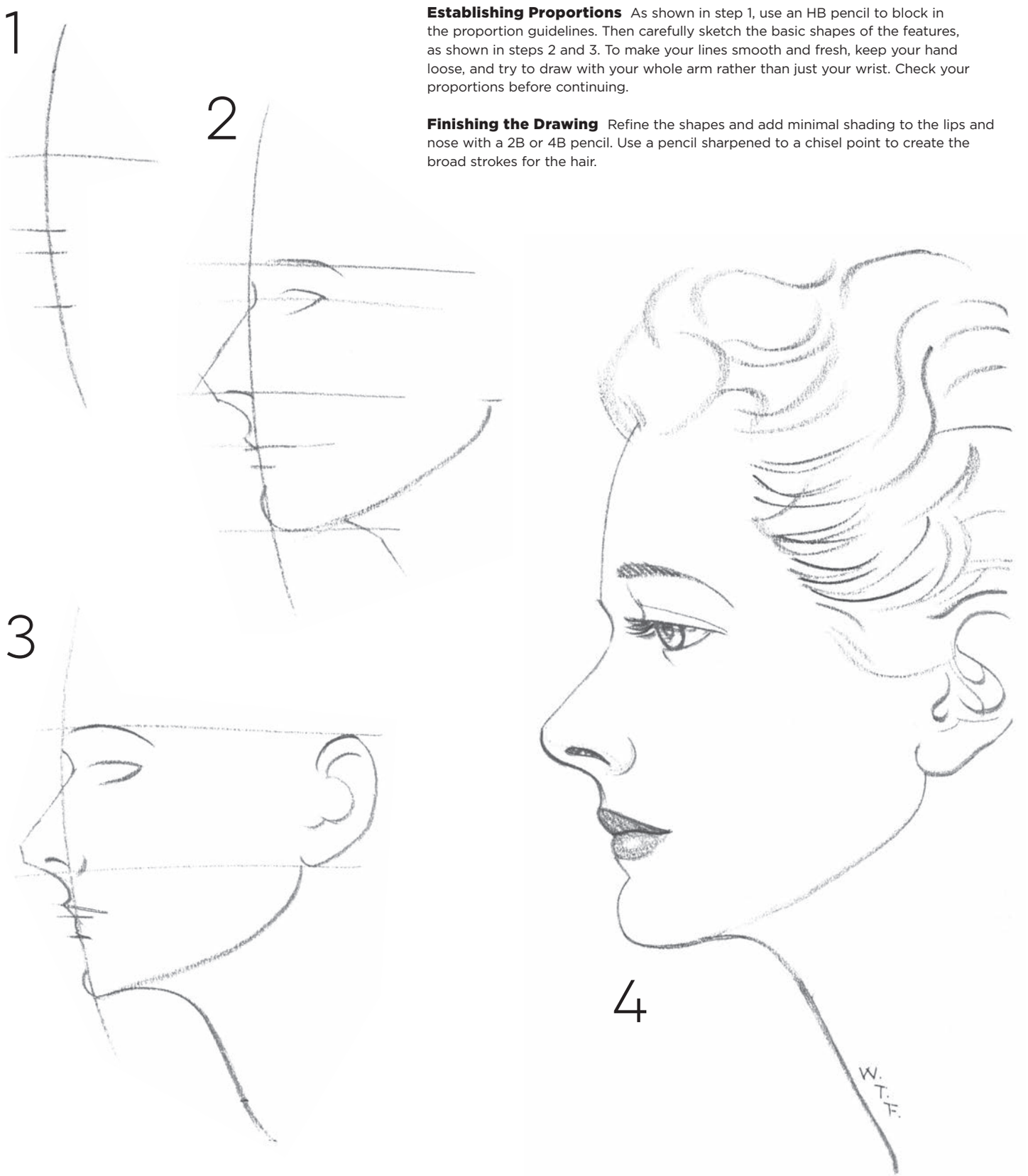
Knowing Nose Anatomy The lower portion of the nose is made of cartilage, while the upper portion is supported by bone. The tip of the nose also usually has a slight ball shape.



Rendering Ears Ears usually connect to the head at a slight angle. To draw an ear, first sketch the general shape, and divide it into thirds, as shown above. Sketch the "ridges" of the ear with light lines, studying where they fall in relation to the division lines. These ridges indicate where to bring out the grooves in the ear; you should shade heavier inside them.

WOMAN IN PROFILE

Once you have practiced drawing the facial features separately and have memorized the proportions, you can combine your skills to draw the entire head. Start with a simple rendering that has minimal shading, such as the profile shown here.



Establishing Proportions As shown in step 1, use an HB pencil to block in the proportion guidelines. Then carefully sketch the basic shapes of the features, as shown in steps 2 and 3. To make your lines smooth and fresh, keep your hand loose, and try to draw with your whole arm rather than just your wrist. Check your proportions before continuing.

Finishing the Drawing Refine the shapes and add minimal shading to the lips and nose with a 2B or 4B pencil. Use a pencil sharpened to a chisel point to create the broad strokes for the hair.

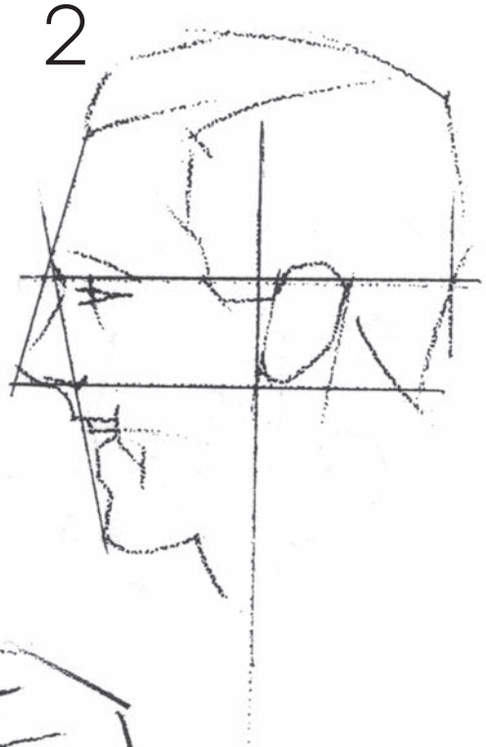
MAN IN PROFILE

Clothing should enhance your subject, not draw attention away from it. This man in profile has a tie, shirt, and jacket. When drawing clothing, aim to make it appear natural. Include clothing in the block-in stage so it doesn't look as if it has been pasted onto your subject as an afterthought.

1

Starting Simply Draw the block-in lines in step 1. Build the features on these lines. In step 2, draw the rest of the head and begin to refine the features. Keep checking your proportions before continuing. In step 3, add the outline of the collar, tie, and jacket.

2



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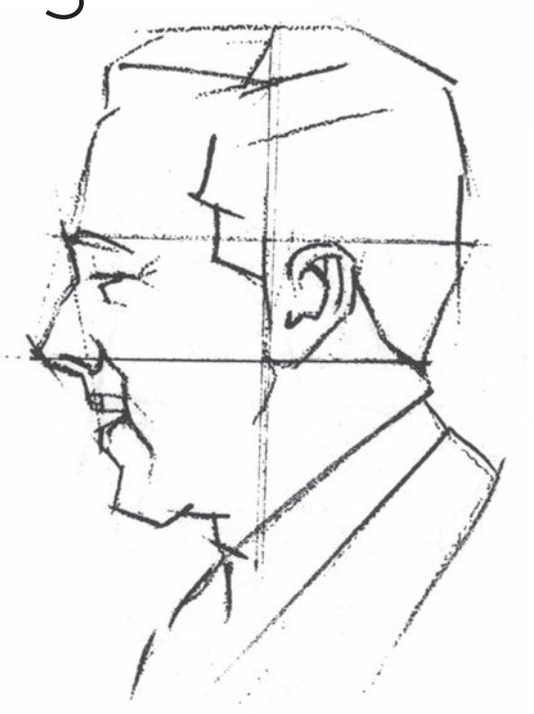
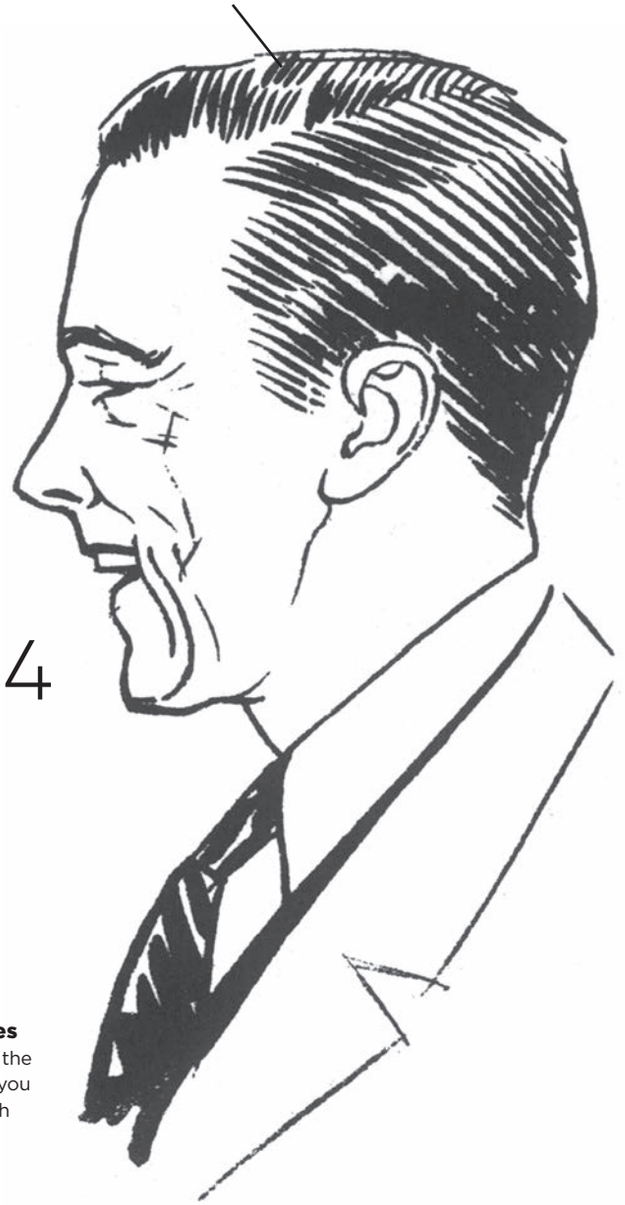


To create the slicked-back effect of the hair, draw all the strokes in the same direction.

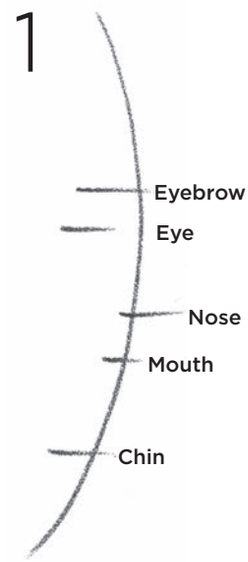
4



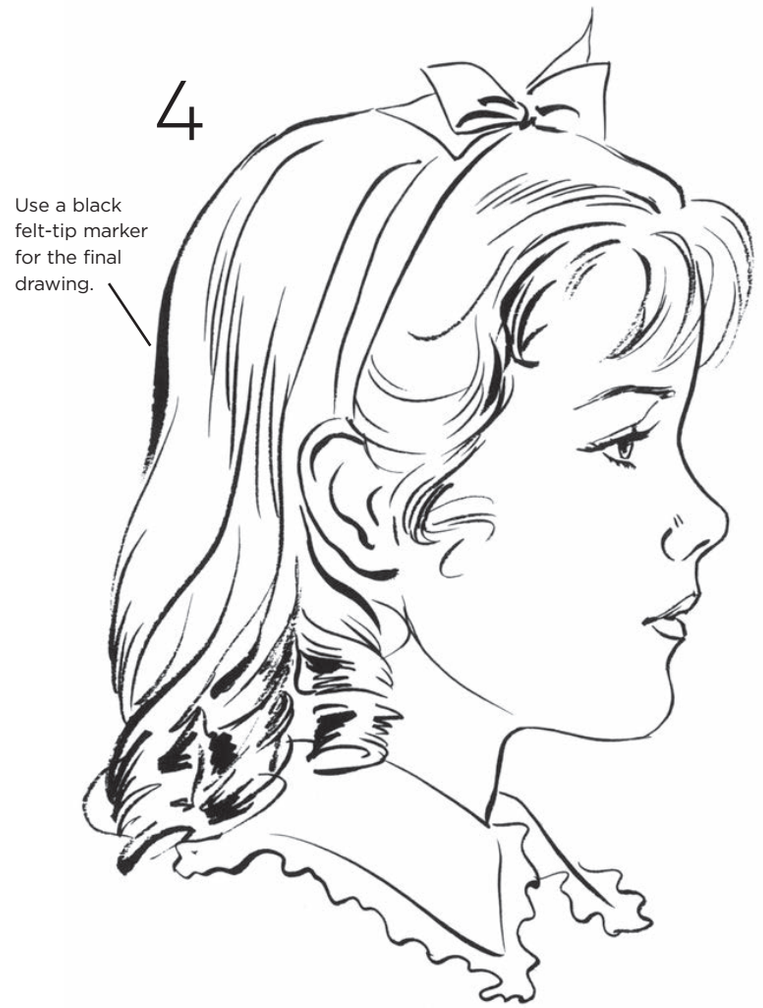
Adding the Final Touches For the final details, such as the hair and shading on the tie, you can use a charcoal or a brush and black india ink. (Before using brush and ink on your drawing, you might want to practice making different types of strokes on a piece of scrap paper.) Finally add a few "smile lines" around the mouth.

GIRL IN PROFILE

The youth of children is brought out with a delicate approach. Simple renderings like these require minimal shading to create the appearance of smooth skin. Remember that children generally have smooth, round features.



Placing the Features In step 1, begin with a very simple block-in method, using a curved line and horizontal strokes to determine placement of the eyebrow, eye, nose, mouth, and chin. In step 2, sketch in the features, along with the outline of the hair. Study your reference to make sure your proportions are correct.



Refining Details In step 3, refine the features and suggest the waves and curls with loose strokes. Add a suggestion of clothing so the head doesn't appear to be floating in the middle of the paper. In the final rendering, develop the features, making your strokes bold and definite. Note that you don't have to draw every strand of hair; just a few lines are enough to indicate the hairstyle.

BOY IN PROFILE

This drawing of a young boy uses a slightly different block-in method than was used in the previous exercise. For this method, sketch the outline of the entire head shape first, along with the proportion guidelines. Of course, you can use whichever method you prefer.

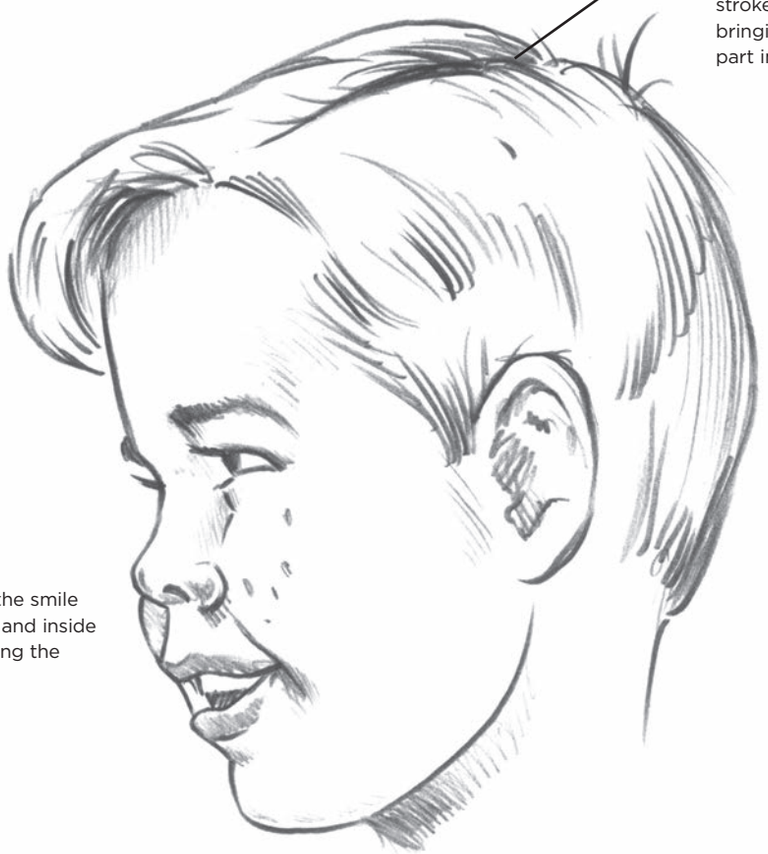
1

Sketching the Overall Shape Lightly sketch the overall head shape with short, quick strokes. This may be tricky because the head is not at a complete profile—but you can do it! Observe your subject closely; notice that a portion of the right cheek is visible, along with the eyelashes of the right eye.

2

Refining the Sketch Begin to darken and smooth your block-in lines into more refined shapes. As you work, keep checking your proportions.

3



Use a 2B pencil with a blunt tip to create darker strokes in this area, bringing out the part in the hair.

Developing the form Shade within the smile lines, under the chin, below the hairline, and inside the part of the hair. Add some spots along the cheek to suggest freckles.

ABOUT THE AUTHORS

William F. Powell is an internationally recognized artist and one of America's foremost colorists. A native of Huntington, West Virginia, William studied at the Art Student's Career School in New York; Harrow Technical College in Harrow, England; and the Louvre Free School of Art in Paris, France. He has been professionally involved in fine art, commercial art, and technical illustrations for more than 45 years. His experience as an art instructor includes oil, watercolor, acrylic, colored pencil, and pastel—with subjects ranging from landscapes to portraits and wildlife. He also has authored a number of art instruction books, including several popular Walter Foster titles. His work has included the creation of background sets for films, model making, animated cartoons, and animated films for computer mockup programs. He also produces instructional painting, color mixing, and drawing videos.

Michael Butkus was trained at Otis Parsons in Los Angeles and the Art Center College of Design in Pasadena, California. He has taught illustration and rendering techniques, along with character design and visual development, to art industry professionals and commercial art students. Michael has worked on more than 2,500 films in the areas of advertising, movie poster art, set design, and character design. Michael also invented and illustrated hundreds of characters for Lucasfilm's *Shadows of the Empire*. Clients include Paramount, Warner Brothers, Universal, Disney, DreamWorks, and LucasArts, as well as a number of toy companies that employ his imaginative creations and conceptual renderings for product design. Michael lives in Los Angeles, California.

Mia Tavonatti is an artist with a variety of interests, including a strong passion for painting and drawing. She moved from Michigan to California to attend art school at California State University, Long Beach, where she earned her BFA and MFA in illustration. She has also studied painting abroad, and she loves to spend her summers painting in Greece. Mia has exhibited her work extensively, both in Europe and throughout the United States. She is the recipient of numerous scholarships and awards, and her work can be seen on more than 45 book covers and in several magazines. In addition to her illustrative work, she has created a number of murals and commissions for restaurants, private residences, and corporations. She teaches illustration and painting at the Art Institute of Southern California in Laguna Beach and currently resides in Costa Mesa, California.

Walter T. Foster was born in Woodland Park, Colorado, in 1891. In his younger years, he worked as a sign painter and a hog medicine salesman. He also performed in a singing and drawing vaudeville act. Walter invented the first postage-stamp vending machine and drew political caricatures for several large newspapers. In the 1920s, while running his own advertising agency and instructing young artists, Walter began writing self-help art instruction books. The books were first produced in his home in Laguna Beach, California, where he wrote, illustrated, and printed them himself. In the 1960s, as the product line grew, he moved the operation to a commercial facility, which allowed him to expand the company and achieve worldwide distribution. Walter passed away in 1981, but he is fondly remembered for his warmth, dedication, and unique instruction books.

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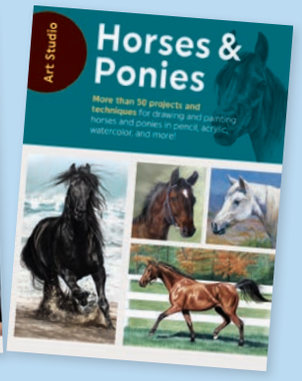

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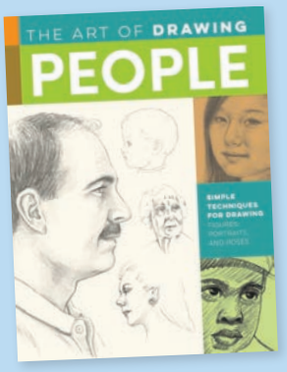

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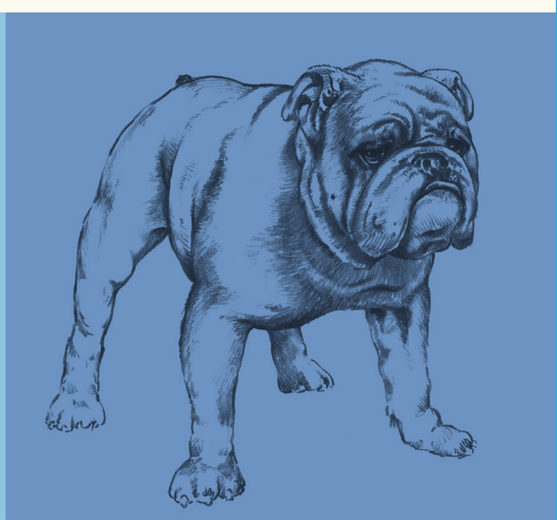

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